

# THE DIAPASON

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS  
 Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

Thirty-ninth Year, No. 11. Whole No. 467

CHICAGO, ILL., U.S.A., OCTOBER 1, 1948

Subscription \$1.50 a Year—15 Cents a Copy

## JOHN T. AUSTIN DEAD; NOTED ORGAN BUILDER END COMES AT THE AGE OF 79

Organized Company in Hartford, Conn., Which Built Many Large Instruments—Invented a Number of Features of Modern Organ.

John T. Austin, one of the outstanding organ builders of the United States, who built a number of the largest instruments installed in the last generation, died Sept. 17 at his home in Hartford, Conn., at the age of 79 years. He was the founder of the Austin Organ Company and its head until his retirement in 1937. This company was succeeded by the present Austin Organs, Inc., in whose activities Mr. Austin retained an interest until his death.

Mr. Austin was internationally known for his contribution to the creation of the modern organ and as a genius who held numerous patents on improvements for organs. His invention of the universal air chest brought him the Edward Longstreth medal of merit from the Franklin Institute of Philadelphia in 1917.

John Turnell Austin was born in Poddington, England, May 16, 1869. His great-grandfather and his grandfather, John Austin, followed farming, but an interest in mechanics had long been an outstanding characteristic of the family. Jonathan Austin, John's father, was keenly interested in organs and their construction, his study and investigation resulting in the building of six organs for neighboring churches. He died in 1913 at the age of 86 years.

John was 15 years of age when he put away his textbooks, having up to that time been a pupil in the private schools conducted by the Episcopal Church of St. Michael's and All Angels in London. His efforts were then devoted to farm work until he reached the age of 20, but watching his father build organs awakened in him a desire to engage in the same line of work, and when a youth of 14 he began the task of building his first organ. All the work was done by hand, including dressing the rough lumber.

In 1889 Mr. Austin arrived in Detroit. He became an employe of the Farrand & Votey Organ Company and here his early experience stood him in good stead. After two months he was advanced to the position of foreman and study of the scientific and physical principles underlying the construction of the organ led to inventions which in the course of years brought to him nearly forty patents.

In the summer of 1893 Mr. Austin severed his connection with the Detroit house to become associated with the Clough & Warren Company, which built organs under Mr. Austin's patent. In the fall of 1898 he moved to Hartford and organized the Austin Organ Company, which was incorporated the following year. He was made general manager and continued as such until his election to the presidency in 1907.

The first Austin organ built for New England was installed in the Fourth Congregational Church of Hartford in 1898. It had as a feature the "universal chest" into which people could walk and observe the operation of its mechanism.

The company built the organs for the Panama Exposition at San Francisco and for the San Diego fair. It also built the large organs for the City Hall in Portland, Maine, the Auditorium at Atlanta, Medinah Temple, Chicago; All Saints' Cathedral, Albany, and a large number of other churches and public buildings throughout the country. The company also installed the organ used at the Sesqui-centennial Exposition in Philadelphia as the gift of Cyrus H. K. Curtis.

In 1895 Mr. Austin married Miss Jane M. Rogers, daughter of Mr. and Mrs. George E. Rogers of Milan, Ohio, who survives him. He also leaves one brother, Basil G. Austin of West Hartford, who was associated with him in the Austin Organ Company; a sister, Mrs. William H. Brawley, New Milton, England, and several nieces and nephews.

## JOHN T. AUSTIN, WHO DIED IN HARTFORD, CONN.



## LaBERGE SEES RECORD YEAR FOR ORGAN RECITALISTS

Bernard R. LaBerge, the American organ impresario, has announced plans for his twenty-seventh season and reports that he expects a record-breaking year.

The Dupré tour, which opened with a transcontinental broadcast from Montreal Sept. 15, will extend until the last days of January, after Mr. Dupré will have played in most of the cities of the United States and Canada.

Mr. LaBerge is elated over the bookings for his American recitalists, for whom he has worked devotedly for many years. He has added to his list Frederick Marriott, the organist, composer and carillonneur from the University of Chicago. Mr. Marriott will be available for either a straight recital or carillon recitals, it is announced.

The complete list of Mr. LaBerge's organists for the coming season is as follows: Marcel Dupré, Walter Baker, Claire Coci, Charles M. Courboin, David Craighead, Catharine Crozier, Virgil Fox, Hugh Giles, Frederick Marriott, Alexander McCurdy, Bernard Piche, Arthur Poister, Richard Ross, Alexander Schreiner, Clarence Watters and Carl Weinrich.

## WILLIAM C. TEAGUE NOW AT SHREVEPORT, LA., CHURCH

St. Mark's Episcopal Church, Shreveport, La., announces the appointment of William C. Teague as organist and choir-master. Mr. Teague goes to St. Mark's from St. Mary's Church, Hamilton Village, Philadelphia, and from the Episcopal Academy in Overbrook, Pa., where he was on the music faculty. He assumed his duties at St. Mark's Sept. 1. The new music program calls for five choirs. One of the outstanding features will be an oratorio choir, which will present one of the major choral works at monthly vespers. A series of organ recitals will be played by Mr. Teague and visiting organists.

Mr. Teague is a graduate of Curtis Institute of Music in Philadelphia, where

he worked with Dr. Alexander McCurdy. Prior to this he was a student of Dr. Carl Wiesemann and a pupil of Dora Poteat at Southern Methodist University in Dallas, Tex. He has been heard in recitals throughout the Southwest and in the East, including a series on the great organ in the John Wanamaker store in Philadelphia.

## EDWIN ARTHUR KRAFT JOINS CLEVELAND I. OF M. FACULTY

Edwin Arthur Kraft, F.A.G.O., organist at Trinity Episcopal Cathedral, Cleveland, has been appointed head of the organ department of the Cleveland Institute of Music, it is announced by Beryl Rubinstein, director of the institute.

Mr. Kraft has been director of music at Lake Erie College since 1933 and in January will have completed forty years of service as organist and choir-master at Trinity Cathedral. He was a pupil of Harry B. Jepson and Horatio Parker at Yale University and of Franz Grunicke in Berlin and Charles Marie Widor in Paris. More than sixty published compositions have been dedicated to him, and he has made many arrangements of music for both organ and voice.

## CONTEST FOR CHORAL WORK BY CHURCH IN NEW YORK CITY

The Church of the Ascension in New York City announces its second contest for an original choral work to be sung at the festival service of music on Ascension Day, May 26, 1949. The text to be set is that of Psalm 24 and the competition will close March 25. An award of \$100 will be made for the winning work and the H. W. Gray Company will publish it.

Last year's contest, which was for a cantata, was won by Louie White, whose "Praise to Our Ascended Lord" will soon be issued by Gray. The contest aroused much interest and favorable comment.

Details concerning the competition may be obtained by writing the secretary, Church of the Ascension, 12 West Eleventh Street, New York 11.

## CANADIAN ORGANISTS IN HAPPY CONVENTION

### PROGRAM IS STIMULATING

Two-Day Meeting in Kitchener, Ont.—Recitals by Callaway and Meek—Over \$15,000 Raised to Restore Coventry Organ.

By MURIEL GIDLEY and CHARLES PEAKER

The combination of perfect weather and a lively, stimulating program gave the Canadian organists attending the two-day session at Kitchener, Ont., Aug. 31 and Sept. 1, a feeling of happy satisfaction. Each unit of the whole, whether it be recital, lecture or the ever-important culinary supplement, was well arranged and ran its course smoothly.

The convention opened with the annual general meeting of the College, held at Zion Evangelical Lecture Hall Tuesday morning. Eric Dowling, the president, conducted the meeting. Reports from officers and committees were received. It was noted that the British Organ Restoration Fund had reached a total of \$15,286.19 toward the objective of \$50,000 to rebuild the Coventry Cathedral organ.

Charles E. Wheeler, F.C.C.O., for many years registrar of the College, was elected honorary registrar for life in recognition of his long and faithful service.

### Eric Dowling President

The following officers and council were elected: President, Eric Dowling, St. Catharines; vice-presidents, Alfred Whitehead, New Brunswick; Maitland Farmer, Nova Scotia; Kenneth Meek, Quebec; T. M. Sargent, Ontario; E. A. Moore, Saskatchewan; Lawrence Cluderay, Alberta; Filmer Hubble, Manitoba, and G. H. Keefer, British Columbia; secretary, H. G. Williams, Toronto; treasurer, Henry Rosevear, Toronto; registrar, Gordon Jeffery, London; council members, George Smale, Brantford; C. P. Walker, Galt; Harold Jerome and George Veary, Hamilton; E. V. Merkel, Kitchener; Gordon Jeffery, London; G. D. Mackey, Montreal; F. W. Timms, Niagara Falls; Reginald Geen, Oshawa; Lewis Jones, St. Catharines, and Sir Ernest MacMillan, Eric Rollinson, G. D. Atkinson, T. J. Crawford, Dr. Healey Willan, H. G. Langlois, J. J. Weatherseed, Dr. Eugene Hill, Kenneth Scott and Muriel Gidley, Toronto.

After the business meeting luncheon was served by the women of St. Mary's Church in the well-appointed St. Mary's Hall. The attendance noticeably swelled at this point to over 100 members and guests, who were welcomed by Mr. Merkel, chairman of the Kitchener Center. American visitors from Detroit and Cleveland, who have been present at Canadian conventions for several successive years, were hailed as fellow members. Dr. Charles Peaker introduced H. B. Chambers, a musician of authority from London, England, who honored the convention with his presence on this, the last lap of an extensive journey abroad in the interests of Novello & Co., which firm he has served for forty-three years. Mr. Chambers, a composer and organist of note, spoke of his years in the musical profession and the need for greater encouragement and expansion of the Canadian College in western Canada, where he spent a considerable period of time. A few colorful anecdotes concluded this delightful interlude.

### Lecture by Ernest MacMillan

Introduced in his usual happy manner by John J. Weatherseed, Sir Ernest MacMillan gave a lucid account of the second part of Bach's "Well-tempered Clavichord" on Tuesday afternoon. It is unusual to find a man with the highest academic distinctions who plays as exquisitely as does Sir Ernest. The result was that those who were not fitted to follow the lecturer in his disquisition on the niceties of the writing were still able to enjoy his playing of the various preludes and fugues.

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Sir Ernest opened with the observation that organists should know the best things in pianoforte literature, that string players should not be ignorant of keyboard works, or singers entirely and completely oblivious of everything but song. He then made a general survey of this, the second set, and compared it with the first set, written so much earlier. At all points he showed complete familiarity with every piece and illustrated his observations at the piano with such affection and insight that many of his audience resolved to mend their ways and study the work for themselves.

After commenting on the nature of the writing (clavichord or harpsichord), the influence of Carl Philip Emmanuel Bach, the prophecy of sonata form and the diverse features of particular preludes and fugues, Sir Ernest sat down and played a few of them through, in his own masterly way. It was a splendid lecture.

One of the most pleasant social events of the convention was the garden tea at Beechholme, the lovely estate of Mr. and Mrs. A. R. Kaufman, where the organists were able to relax and fraternize in surroundings which left nothing to be desired. An unexpected attraction was provided when four well-known organists staged an impromptu aquatic revue in the inviting swimming pool amid cheers from the spectators. High tea of lavish proportions was served, after which Eric Dowling thanked the host and hostess for their hospitality.

#### Paul Callaway Gives Recital

A masterly performance of rarely heard organ works made the recital of Paul Callaway, organist of the Washington Cathedral, Washington, D. C., one of the outstanding musical events of the convention. Ranging from the strict academic style of Buxtehude and Bach to the dissonant orgies of Sowerby, one couldn't help being deeply impressed by the scholarly treatment of each item of an exacting program. The unfamiliar works might provoke some differences in the ranks as to their status in the musical scheme of things, but not the playing of them, which was consistent throughout. Mr. Callaway's registration and rhythmic exactitude gave a clearcut view of impeccable part playing and a sensible focus to the climaxes. The dignity of the great tune "Iste Confessor" was emphasized in the fine Prelude and Fugue of Dr. Arthur Egerton. Lefthand passage-work in the Straussian last movement of the Sowerby Sonatina was awe-inspiring regardless of the strange sounds emanating therefrom. The general regard for this composition was concentrated on the blended color tones of the second movement, to which the word "placid" might better have been applied than as indicated to the first movement. The Franck Finale in B flat was the fitting summary of a foregone conclusion that Mr. Callaway's playing is steady and controlled, showing a mature grasp of the score at hand.

The complete program follows: Prelude and Fugue in F sharp minor, Buxtehude; Canonic Variations on "Vom Himmel hoch," Bach; Prelude and Fugue on "Iste Confessor," Egerton; Sonatina, Sowerby; Finale in B flat, Franck.

#### Impressions of Music in England

Introduced by R. G. Harries of Montreal, Dr. Arthur Egerton, organist and choirmaster of Christ Church Cathedral, Montreal, spoke of his musical pilgrimage to England and Scotland a year ago, living over again, in the telling, many happy experiences. Undaunted by any austerity program, British musicians, Dr. Egerton observed, were radiantly happy, keen and far from depressed. Performances on every hand, whether in church or concert hall, disclosed painstaking care in preparation and an enduring background of cultural beauty.

The most noteworthy highlights of his tour, with accompanying comments, were: Canterbury festival and the proficiency of the boys in the singing of difficult settings of the services; also the complete printing in fine type of these special services; St. Paul's Cathedral and the calm dignity of restrained organ accompaniments; Promenade concerts attended by unusually large audiences and excellent program notes; the congress of the London Society of Organists and interesting lectures and recitals; the B.B.C. Choir, marking a new era in choralism; the R.C.O. annual meeting; opera at Lymebourne and the premiere of "Albert Herring" by Benjamin Britten; a visit to twelve London schools with emphasis on the thorough discipline of musical

education for the young. Dr. Egerton broadcast a recital of Canadian organ works over the B.B.C. while in London.

So vivid was the account of his journey that all left with a definite urge to tread the same path some day.

#### Kenneth Meek in Recital

It was a rare privilege to hear the newly-installed Casavant organ in St. Mary's Catholic Church under the capable hands of Kenneth Meek, organist of the Church of St. Andrew and St. Paul, Montreal. A varied program, more familiar to most than that of the preceding evening, was played with fluency. Opening with the Voluntary in D minor by Gibbons, one was immediately impressed by the restrained gradation of tone. The theme of the Hindemith Sonata No. 1 had scarcely been enunciated when a cipher, scheduled to appear in the Karg-Elert "Corrente e Siciliano," suddenly became eloquent. A watchful tuner, however, silenced the miscreant in short order and Mr. Meek continued his way through the sonata with imperturbable skill and control. The last portion of the program featured the works of Bach.

In the Fantasia in G major Mr. Meek not only demonstrated the brilliant resources of the instrument, but his own agile technique. The *alla breve* section, which often tends to become monotonous, he treated as a quiet cantabile, which gradually expanded through a thrilling crescendo to the brilliant sortie at the end. Of the Schübler preludes the third deserves special mention for the reverent meditative quality induced by smooth phrasing. Mr. Meek concluded his program with the ever-popular Prelude and Fugue in D major.

#### Banquet Is Brilliant Climax

The banquet at Kress House, Preston, afforded the last blissful view of the assembled organists in sportive holiday mood. After the toast to the King and introductory remarks by the president, Eric Dowling, successful candidates were presented with diplomas. John J. Weatherseed proposed the toast to the ladies in his usual witty fashion, to which a response was made by Miss Eleanor Halliday. Words of appreciation to the Kitchener Center, the recitalists and the lecturers, and the boards of the churches, were voiced by Miss Muriel Gidley, Drummond Wolff and G. D. Atkinson. In response W. R. Mason and Kenneth Meek spoke briefly. E. D. Northrop of Cleveland said a few words on behalf of the American guests.

Nothing could have been more appropriate at this time than an address about Coventry, for which Canadian organists hope to raise the purchase price of a new organ some day. The Rev. H. R. V. Short of Trinity College, Toronto, who spent a year in the bombed city, traced the history of St. Michael's Cathedral, Coventry, from early times to its demolition in 1940. Thoroughly conversant with his subject, he gave his listeners a vivid picture of the life of the community surrounding it. The Rev. Mr. Short then told of the plan to erect a new cathedral, to be the center of community interest and representative of all denominational groups.

After George Smale of Brantford thanked the speaker, the convention adjourned until next year at London, Ont.

THE REV. THOMAS CURTIS, associate minister and organist and choir director of the Washington Congregational Church, Toledo, Ohio, has been appointed part-time instructor in the department of organ at Bowling Green State University, Bowling Green, Ohio. Mr. Curtis will do all the organ teaching as Miss Myrtle Jensen has been compelled by increased enrollments to devote her full time to piano and theory. Mr. Curtis was elected dean of the Toledo Chapter, A.G.O., at its annual meeting in May.

The classified page of THE DIAPASON is the market-place of the organ builder and of those who have organs to sell, or parts of organs, or who seek help or positions. The rate for "want ads" is 8 cents a word, with a minimum of 80 cents per insertion. If you have anything to sell, or if wish to buy, you will do well to place a classified advertisement, if the experience of many others is a correct indication.

#### THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 306 South Wabash Avenue, Chicago 4, Ill.

## THE "NEW LOOK" IN ORGANS

Translated roughly, an early French philosopher once said "The more things change the more they are the same thing."

The writer, many years ago, earned his way through college by tuning and repairing many of the organs in New England. These organs were mostly early organs by Hook-Hastings and Johnson. Of necessity they were on low wind pressure and were full of mutations. Also at the same time, if we remember rightly, bustles and long skirts were in fashion.

As we grew older we saw wind pressure increase, beautiful solo reeds develop, and very solid diapasons, all pleasing to the ear. We also saw short skirts come into fashion which were pleasing to the eye.

As we read late specifications of new organs we are seeing the early days repeated in mutation stops and French designers have brought back the bustle and long skirts.

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**Methuen Recitals  
Draw Music-Lovers  
to Hear Noted Men**

By **ARTHUR HOWES**

The Methuen Organ Institute's eight public recitals were attended by audiences which included visitors from all parts of the United States. Organists and music-lovers from California, New Mexico, Nebraska, Minnesota, Indiana, Ohio, Maryland and Virginia were identified by the license plates on their automobiles as they parked in front of the Methuen, Mass., Memorial Music Hall.

Carl Weinrich opened the series July 23, when, despite a heavy downpour, a large audience was present. Mr. Weinrich brought tremendous dramatic vitality to several modern works, among them the Krenek Sonata, the First Hindemith Sonata and an excerpt from Messiaen's "Ascension Suite." As a novelty he played "Three Pieces for a Mechanical Clock" by Haydn, employing the 4-ft. regal in such a way that it sounded at times like an accordion and at other times like a mouth organ. On the next night Mr. Weinrich was assisted by an orchestra of stringed instruments conducted by Arthur Howes. This was a cosmopolitan group, recruited from the Greater Lawrence area. It included three members of the Minneapolis Symphony Orchestra and one member of the Indianapolis Symphony, all of whom were spending vacations nearby. They participated in the performance of Handel's Tenth Organ Concerto, in which Mr. Weinrich played the solo part with his usual scholarly regard for the musical customs and conventions of Handel's era. Excerpts from "The Little Organ Book" and the Prelude and Fugue in A minor by Bach were admirably played. The dramatic highlight of the evening was found in contemporary works. The Sessions Chorale, the Honegger Fugue in C sharp minor and the Lamb Toccata, composed especially for Mr. Weinrich, all received sympathetic treatment.

At the second pair of concerts, July 30 and 31, Arthur Poister held the attention of his audiences from the beginning to the end of two taxing programs. Opening with a group of Bach works which included the Prelude and Fugue in A major, the Prelude and Fugue in E flat major and two Schübler Chorale Preludes, Mr. Poister proceeded immediately into the contemporary field, giving a very effective performance of the Sowerby "Pageant." The program reached a climax in the works of Reger—"Benedictus" and Fantasie and Fugue on "B-A-C-H." The Methuen organ was never heard to sound better than it did in Mr. Poister's masterly use of it in this elaborate and brilliant Fantasie and Fugue.

In Mr. Poister's second program, the orchestra of stringed instruments contributed the Serenade for Strings, "Eine Kleine Nachtmusik," by Mozart, which came between the Bach Second Concerto in A minor and the Franck Chorale in B minor. The remainder of this program was devoted to works of Marcel Dupré. Mr. Poister's technical facility and understanding of the dramatic character of the works of this composer combined to produce the highest possible dramatic effect.

The entire audience was moved by four excerpts from "The Stations of the Cross" and excited by the Prelude and Fugue in G minor. The Variations on a Noël seemed to offer a little of every kind of music and brought the recital to a brilliant conclusion.

In the third week Arthur Howes, director of the institute, played the two recitals. His Friday program, Aug. 6, included the Bach Fantasie and Fugue in G minor, four Brahms Chorale Preludes, two Karg-Elert Chorale Improvisations and Widor's Fifth Symphony. On Saturday he was assisted by the Andover String Quartet, a new group of professional musicians which has been retained by the department of music of Phillips Academy at Andover for work in connection with courses in music appreciation and public concerts. They played the Beethoven Quartet in B flat, Op. 18, No. 6. Mr. Howes played the "Giant" Fugue, the "Gigue" Fugue and three of the great Eighteen Chorale Preludes by Bach. Contemporary music was represented on his program by two chorale improvisations by Harry Banks of Philadelphia on "St. Columba" and "Let All Mortal Flesh Keep Silence." The Vierge "Westminster Carillon" concluded this program.

The fourth and last pair of recitals, Aug. 13 and 14, played by Ernest White, attracted the largest audiences of the summer. Beginning with the Pachelbel Prelude, Fugue and Chaconne, and continuing with single works by Martini, Armstorff, Kirnberger, Arne and Couperin, Mr. White carried the audience to a dramatic climax in the Franck Chorale in E major. Following this with the four movements of Bach's Pastoral Suite, he concluded the performance with the third movement from the "Symphony of the Mystic Lamb" by de Maleingreau. For his second program Mr. White played the Fifth Handel Concerto and three Mozart Sonatas for strings and organs, with the assistance of the orchestra. The orchestra alone played the Vivaldi Concerto Grosso in D minor. In addition to the Bach Prelude and Fugue in B minor and the Tournemire "Poème" No. 3, Mr. White played a number of interesting compositions that are not yet very familiar to organists. These were three pieces by d'Andrieu—Dialogue, Musette and Offertory for Easter Day—and the Schroeder Preludes. Mr. White's playing was characterized by rich and colorful registration and his well-known non-legato touches, which were effective in the reverberant Methuen Music Hall.

The programs altogether included a large number of works of Bach and his contemporaries and forerunners of the classical organ period. However, twelve contemporary composers were represented by major works. The nineteenth century composers and late romanticists of the twentieth century were in the minority, being represented only seven times on the eight programs.

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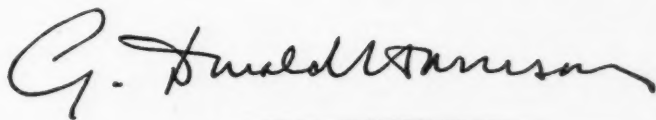
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**FIVE RECITALS MARK  
SUMMER AT INDIANA "U"  
PROGRAMS ON LARGE ORGAN**

**Dupré Draws Audience of 3,500 to Auditorium in Bloomington—Performances by Ragatz and Wilson at Church Music Institute.**

Organ programs were a special feature at the Indiana University's first church music institute, which made a most encouraging beginning and forecast significant results in future years. The principal recitals were heard in the large and beautiful university auditorium, where the organ formerly in the Chicago Auditorium, reconstructed by the Aeolian-Skinner Company, recently was dedicated. Marcel Dupré played Aug. 1 before an audience of more than 3,500. Professor Oswald G. Ragatz gave the recital July 28. Professor George Y. Wilson played Aug. 4. Miss Betty Gleason, a pupil of Professor Ragatz, was heard in her junior recital Aug. 3, while Perry Goggin Parrigin, a graduate student at the university, holding a teaching assistantship in organ, gave a program July 30.

The programs were planned so as to include all the major works of Franck as well as representative music from all periods.

The following was Mr. Dupré's program: Passacaglia and Fugue in C minor, Bach; "Vision," Symphonic Poem, Op. 44, Dupré; Variations on "Weinen, klagen, sorgen, zagen," Liszt; Prelude on a Theme in Gregorian Style, DeLamarter; "Piece Symphonique," Franck; "Le Banquet Celeste," Messiaen; Prelude and Fugue in C major, Dupré; Symphonic Improvisation on a given theme.

Mr. Ragatz's recital was marked by the performance of these works: Chorale Preludes, "Sleepers, Wake!," "Now the Old Year Hath Passed Away," "Come, Jesus, Down from Heaven" and "We All Believe in One God, Creator," Bach; Chorale in B minor, Franck; "Rhythmic Trumpet," Bingham; Sonata, "The Ninety-fourth Psalm," Reubke.

Professor Wilson's program included

these numbers: Canzona, Gabrieli; Concerto, "The Cuckoo and the Nightingale," Handel; Prelude and Fugue in A minor, Bach; Chorale in E major, Franck; Scherzo from Fifth Symphony, Viéne; "Nativité" and "Resurrection," Dupré.

With the opening of the fall term the Indiana University School of Music offers a new curriculum for students interested in church music. The regular course is to be supplemented by special subjects designed to prepare the student for active participation in the church's musical program. The new course will lead to a bachelor of music degree. A student may major in organ, voice or piano and the regular requirements of the school will be a part of the curricula. Courses in religion are also recommended. Students will be afforded opportunity to use their training in a practical way in the churches of Bloomington.

**JOHN HUSTON TAKES POST  
ONCE HELD BY DUDLEY BUCK**

John Huston has been appointed to the Church of the Holy Trinity, Brooklyn, New York, as organist and choirmaster, and has resigned his position at St. John's Methodist Church, New Rochelle, N. Y., where he has been the past year. Holy Trinity is a beautiful Gothic building, 101 years old, with an interesting musical history. Dudley Buck was organist and choirmaster there for twenty-five years and was followed by such men as Samuel A. Baldwin and Louis Robert. Dr. Robert designed the present organ, which is a four-manual Skinner of seventy-five stops, situated high in the rear gallery. The organ was given by the Peabody family, well known through Peabody Institute.

For two months this summer Mr. Huston was organist and choirmaster at the Riverside Church in the absence of Virgil Fox and W. Richard Weagly, who are in Europe. He is a candidate for the degree of master of sacred music at Union Theological Seminary. Before the war he was at the Highland Park Methodist Church and at Temple Emanu-El in Dallas, Tex., and after being discharged from the army was on the faculty of the music department at the University of Texas, where he taught organ until he went to New York.

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## For your 1948 Christmas Service List

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On the Eve of First Christmas.....	Mary Weaver	.15
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T.T.B.B.

I Saw Three Ships.....	George Mead	.20
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EDNA L. SPRINGBORN has completed twenty-five years of continued service as organist and choirmaster of Grace United Lutheran Church, Buffalo, N. Y. Miss Springborn has been prominent in church work in Buffalo and western New York state for over forty years. Many organists now playing in Buffalo and vicinity have been taught by her. She has served the Buffalo Chapter, A.G.O., as dean for three terms and was secretary for a number of years. In June Miss Springborn completed three years as president of the Music Forum for Piano Teachers of Buffalo.

The celebration of her anniversary began July 31, when Miss Springborn's present class of twenty-five organ students met for a picnic in beautiful Chestnut Ridge Park. A large cake, decorated artistically and appropriately with notes and clefs, centered the picnic table. On Sunday, Aug. 1, Miss Springborn played her anniversary service. Organ numbers on that day were: "Grosse Festfantasie,"

by Boslet, and "Fairest Lord Jesus," by Edmundson. The playing of the first number was so inspiring that when the minister spoke he was moved to say "Let us omit the sermon and have another prelude." At the close of the service Miss Springborn played one of her improvisations.

Miss Springborn was presented with a check for \$100 from the church with which to purchase a new robe and a cap. Twenty-five red roses were given to her by her organ students. Miss Springborn will give an anniversary recital in October.

RECITALS BY TIDMARSH AT AMERICAN CATHEDRAL, PARIS

Dr. Elmer A. Tidmarsh, director of music at Union College, Schenectady, N. Y., played Sunday services in the summer at the American Cathedral in Paris, substituting for Robert Owen, organist of the cathedral. July 25 he gave a recital in memory of his friend, Lawrence Whipp, organist at the church before the war. Mr. Whipp suddenly disappeared several months after the war and when his body was found in the Seine he was presumed to have met with foul play. Dr. Tidmarsh's recital on the new four-manual Cavaille-Coll was as follows: Sinfonia, "We Thank Thee, God," Finale from Trio-Sonata in E flat and Toccata and Fugue in D minor, Bach; "Casual Brevities," Leach; "Carillon," Sowerby; "La Procession," Franck; "Carillon de Westminster," Vierne; Intermezzo from Sixth Symphony, Widor; Finale, Dupré.

Besides directing the music at Union College, Dr. Tidmarsh directs three women's choruses—the Monday Club of Albany, the Thursday Club of Schenectady and the Singers' Club of Poughkeepsie; he also directs three men's choruses—Schubert Club of Schenectady, Troy Vocal Society of Troy and the Euterpe Club of Poughkeepsie. His Union College glee club won the first prize at the Utica eisteddfod last spring.

Dr. Tidmarsh opens his twenty-fourth year of organ recitals at Union College Oct. 10. This program features music by modern French composers.

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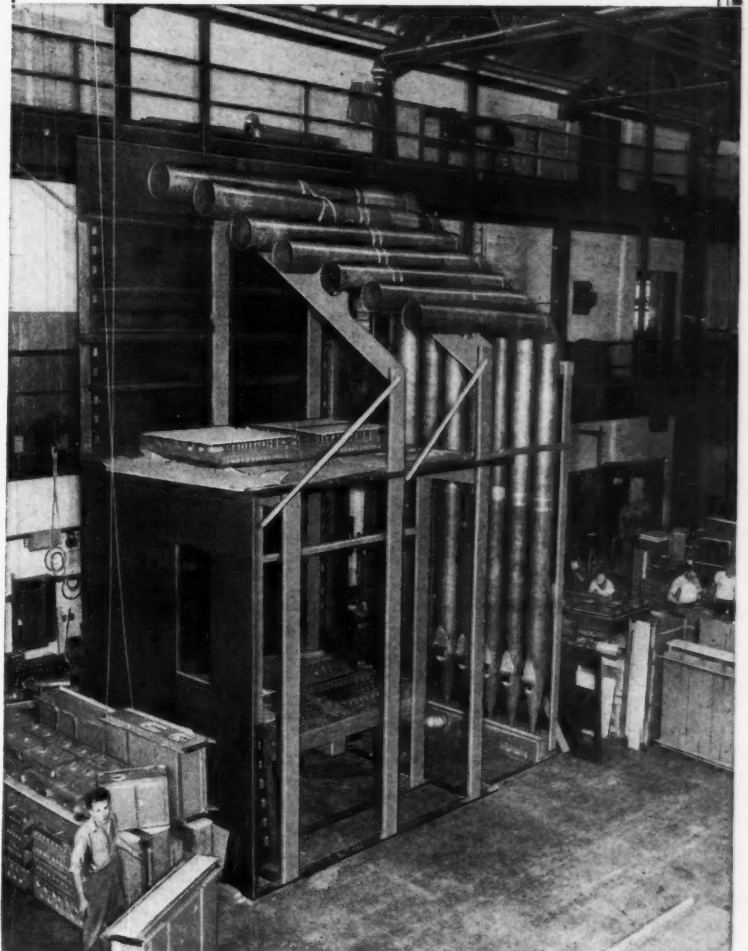
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The First Baptist Church of Ontario, Cal., recently dedicated its organ, a two-manual built by the Aeolian-Skinner Organ Company. The opening recital Aug. 20 was played by Clarence Mader, organist of Emmanuel Presbyterian Church, Los Angeles.

The organ was built originally as a residence demonstrating instrument for the studio of Stanley W. Williams, Pacific area representative of the Aeolian-Skinner Company. The Ontario church purchased it from Mr. Williams in 1943 and installed it in the church with the determination that, when the war was over, it would be enlarged to become a church instrument. The pastor of the church, R. Merrill Jensen, is himself an organist, having studied with Mr. Mader, Arthur W. Poister and Leslie P. Spelman. Mr. Jensen occasionally gives recitals and is frequently heard in lectures on church music. Two of his own organ pupils, Miss Alice Rose Wilson and Mrs. Herbert Hamilton, are serving as organists of the church. Before entering the ministry Mr. Jensen was employed by Stanley W. Williams and the Aeolian-Skinner Company in a number of organ installations in the Los Angeles area. He worked out the stop scheme of his own instrument in collaboration with Mr. Williams and G. Donald Harrison.

Following is the stoplist of the completed instrument, stops marked with an asterisk being duplexed from the swell:

**GREAT ORGAN (Enclosed).**

- \*Diapason, 8 ft., 61 pipes.
- Dulciana, 8 ft., 61 pipes.
- Octave, 4 ft., 61 pipes.
- Twelfth, 2 2/3 ft., 61 pipes.
- Fifteenth, 2 ft., 61 pipes.
- \*Flute Celeste, 8 ft.
- \*Lieblich Gedeckt, 8 ft.
- \*Lieblich Flöte, 4 ft.
- \*Gemshorn, 4 ft.
- \*Nazard, 2 2/3 ft.
- \*Piccolo, 2 ft.
- \*Trumpet, 8 ft.

- \*Oboe, 8 ft.
- Celesta, 4 ft.
- Harp, 8 ft.
- Chimes.

**SWELL ORGAN.**

- Bourdon, 16 ft., 97 pipes.
- Open Diapason, 8 ft., 61 pipes.
- Lieblich Gedeckt, 8 ft., 61 notes.
- Sallcional, 8 ft., 61 pipes.
- Viol Celesta, 8 ft., 61 pipes.
- Flute Celeste, 2 rks., 8 ft., 110 pipes.
- Lieblich Flöte, 4 ft., 61 notes.
- Nazard, 2 2/3 ft., 61 notes.
- Piccolo, 2 ft., 61 notes.
- Gemshorn, 4 ft., 61 pipes.
- Plain Jeu, 3 rks., 183 pipes.
- Oboe, 8 ft., 61 pipes.
- Trumpet, 8 ft., 61 pipes.
- Vox Humana, 8 ft., 61 pipes.
- Harp.
- Celesta.
- Chimes.

**PEDAL ORGAN.**

- Resultant (Pedal Bourdon), 32 ft.
- Contra Basse, 16 ft., 32 pipes.
- Bourdon (Swell), 16 ft.
- Octave (from Contra Basse), 8 ft., 12 pipes.
- Bourdon, 16 ft., 32 pipes.
- Gedeckt (Swell), 8 ft.
- Flute (Swell), 4 ft.
- Chimes.

The program of Mr. Mader's recital included these numbers: Toccata in F, Widor; "Ave Maria," Arkadelt-Liszt; Rigaudon, Rameau-Best; Canon in B major, Schumann; Prelude and Fugue in G major, Bach; Two Preludes on Familiar Hymns, "Fairest Lord Jesus" and "Begin, My Tongue," Edmundson; Scherzo from Fifth Sonata, Guilman; "Meditation a Sainte Clotilde," James; "Japanese Chime Clock," Miller; Lyric Overture, Mader.

RICHARD T. GORE, professor of organ and composition at the College of Wooster and director of the conservatory of music, has embarked upon a series of piano recitals devoted to the sonatas of Beethoven. The series began in March and will continue in October, February and April, each program containing three sonatas. Mr. Gore will complete this project in the fall of 1952. Mr. Gore has not ceased his activities as an organ recitalist and is planning a number of appearances in Ohio and New York for the coming year, including a program at Cornell University, where he served as university organist before going to his present post.

**JOHN HARMS CHORUS  
ORATORIO**

*Recent Press Notices - Town Hall, New York*

*BACH'S "ST. MATTHEW PASSION"—Feb. 12, 1948*

**NEW YORK TIMES**, Noel Straus: The presentation of the great masterpiece was reverential, and noble in spirit. All concerned in the undertaking were serious in their approach and gave of their best. It is only rarely that the lengthy work is given in its entirety, but Mr. Harms found it possible to make but a few unimportant deletions, and yet keep the performance from becoming too unduly protracted.

He was able to do so and yet resort to no rushing, his tempi being consistently well chosen and maintained. He led with a firm hand, and the reading never proved wanting in earnestness and sincerity. The chorus under his guidance, sang with praiseworthy precision and smoothness, producing a healthy, well-balanced tone, and holding admirably to the true pitch. It delivered the exacting opening and closing choruses of the first part cleanly, and the chorales and the outbursts of the "Turba" were as carefully sung.

**NEW YORK HERALD-TRIBUNE**: John Harms, as conductor, brought the proper religious devotion to the preparation of his excellent vocal forces for the mastery of Bach's masterpiece.


*WORLD PREMIERE, JAROMIR WEINBERGER'S "ECCLESIASTES"—May 13, 1947*

**NEW YORK HERALD-TRIBUNE**, Virgil Thomson: The execution was at all points shipshape. Mr. Harms is clearly a sound musician and a good conductor, and the work seemed to be receiving at all points all the solidity of performance any one might need for estimating its nature and quality.


**THE NEW YORKER**, Robert A. Simon: The John Harms Chorus presented the world debut of "Ecclesiastes" by Jaromir Weinberger. It is solidly written and thoroughly expert music for chorus, solo voices, organ and occasional bells. Mr. Harms and his forces projected it soundly and euphoniously.

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## Blend, Balance and Beauty as Essentials To Be Sought in Choir

[The following is an abstract of a paper presented at the convention of the American Guild of Organists in St. Louis by the minister of music of the Central Presbyterian Church of Montclair, N. J., and well known as an expert on choral music and as a composer.]

By CARL F. MUELLER, A.A.G.O., Mus.D.

How shall we train our choirs? There are many ways in which this question might be answered. Permit me to suggest a very practical solution: train them according to the three B's! No, not Bach, Beethoven and Brahms (although that is very good company in which to be), but blend, balance and beauty.

The word "blend" incorporates the entire psychology of choral work—namely, the willingness of the individual singer to merge self into something greater than himself. In this respect choral singing is the direct antithesis of solo singing. The latter individualizes and glorifies the individual, whereas the former demands complete abnegation of the individual. This may sound like a harsh procedure, but every practical choirmaster knows that unless this is done, blending is impossible. The reason some singers are not interested in group singing is just because they will not or cannot subdue their voices (or their personalities!) to the level where they will blend.

Where two or three, or twenty or thirty, or 200 or 300 are gathered together to sing, their first objective should be to blend. I care not how difficult the music is that your choir sings, nor how many oratorios it presents in one season; if it fails in this one primary objective it is still in kindergarten, chorally speaking.

The simplest device for blending that I know is humming. This is the great neutralizer of tone. It has the dual advantage of giving the singer a sense of blend and a sensation of tone, both very important factors. It is a known fact that many great singers have been inveterate hummers. The vowel "ah" is often considered to be the primary sound of both speech and song. In addition thereto I like to think of it simply as an extension of the hum, for the only difference between the two is that the hum requires the lips to be closed and to produce the sound of "ah" the lips have to be parted. If the choirmaster can prove this suggestion to his own satisfaction and can then convey it to his choir a sound basis for blending will have been established.

This is, of course, only a beginning. Attention must be given to the blending of each part with itself, known also as "voice matching" in certain quarters. Does the soprano section, for example, sound like many different individuals all singing at the same time, or is their composite tone like that of one glorified soprano? Problems aplenty present themselves at this juncture. Somewhere and in some manner the choirmaster must have come to a decision as to the kind of tone he is endeavoring to develop in his soprano section. If he so desires he can take as his model a famous college choir which sings straight and vibratoless tones that are relatively easy to blend, but which have certain other shortcomings. Or he can take as his model a famous concert choir which cultivates such decided vibratos that the ear of the listener is often in doubt as to the justness of the intonation. Between these two extremes there are no doubt a host of choirs that would offer a conservative model for anyone to follow. I am trying to emphasize the fact that the choirmaster must have an ideal of tone toward which he is striving.

The blend of a choir will also be helped by blending the outer voices—soprano and bass—and then the inner voices—the alto and tenor. Above all, the necessity for and the desire to blend must be awakened in the individual singer, for it is he, and he alone, who has the final control in these matters. Lack of blend is often not so much a matter of quality as it is of quantity. I believe it is possible to blend a tuba and a piccolo, provided there is proper tonal adjustment.

A cappella singing has given us a new

idea about choral balance, the second in our trinity of B's. I can remember when the choral society of yesterday grouped its small male section right in the front center, near the conductor. I presume there was some doubt as to whether they could be heard, with the odds so much against them. But by placing them in this conspicuous position they could at least be seen. Such an arrangement just couldn't happen today, for in many choirs the numerical balance between men and women is on a 50-50 basis. We can thank the schools and colleges of our land for having made singing as attractive and challenging to male students as the various sports. A young man no longer considers it sissy to sing, for he knows from experience that singing is just as demanding physically as other forms of activity. We in the churches reap the benefit of this training that has gone on for at least a quarter of a century. In view of this fact I fail to understand why some choirmasters still consider the wide interest in a cappella singing just a temporary fad, or a passing fancy. I have been watching its development for two decades and from my vantage-point I wish to say emphatically that it is growing, and I believe it is here to stay.

In building the tonal balance of our choirs it is well to begin with the bass section, just as harmony is preoccupied first with the bass, or as a discerning and sensitive organist will often judge an organ by its pedal division. This is contrary to the customary way of accepting a great many sopranos and altos and then endeavoring to see what can be done about tenors and basses. A numerical balance is not the final criterion, but it gives us at least some basis. What about admitting no more sopranos than basses? It can be done, for I have been doing it for years. Let's bear in mind, too, that low tones do not carry as well as the higher frequencies. Incidentally I can't recall ever having heard a choir in which the bass section was too powerful. But until the advent of the a cappella choir movement the average American choir was topheavy and we are not entirely free from that situation yet. Half as many tenors as basses generally make for a pretty good balance, for the tenors, like the sopranos, have the advantage of pitch and will be heard, although numerically they are likely to be the smallest section in the choir.

My experience and observation lead me to say that I believe a change is coming over the American female voice. Time was when altos were as scarce as the proverbial hen's teeth. Today I find them rather plentiful in church, college and community. But I sense a real dearth of high lyric sopranos. Other choral conductors report the same findings. The cause may be the radio, with its incessant "blues" type of low register singing, which the girls try to imitate. Be that as it may, again, I have never heard a choir in which the alto was too prominent. Numerically I should think one would want a minimum of one-half as many altos as sopranos, and in many instances a like number would produce a satisfactory balance.

The third and final "B" to which I would like to direct your attention is beauty, which is an outgrowth of its two predecessors, balance and blend. There could scarcely be any genuine beauty in the absence of blend and balance, for they are so inter-related. Now beauty is a relative matter in choral music, as it is in other phases of human endeavor. What is beautiful to one has no appeal to another. But there must be a norm on which all can agree. Probably by indicating what is not beautiful we may arrive at something more definite and concrete.

A soprano tone that is harsh, shrill, strident, and one that "cackles" is certainly undesirable. Personally an excessive vibrato in any voice, with its proclivity to poor intonation, spoils everything for me. An alto who has definite registers in her voice or who gives you that "hot-potato-in-the-mouth" effect receives no orchids in these quarters. Tenors of the strangulating "neck-tie" variety, or those cultivating a ladylike tone have to be taught to mend their ways. Basses that growl and grumble, or that do a swallowing act when singing, must be told to eat at home. In short, our concept of tone is one that is unforced, pure in quality and well supported.

Poor tone is often the result of over-singing, or over-blowing. A tone can be

no better than the body that supports it. Voices have definite physical limitations and if they are used beyond these, strained and unpleasant tone will result. In that respect they are not unlike organ pipes that produce their normal tone provided the wind pressure is correct, but give forth a harsh and shrill sound if they are forced.

How shall we train our choirs? Without facetious intent I say: Let us train them to the very best of our ability. Let us be sure, however, that in so doing we approach this phase of our musical ministry with the same zeal and devotion and with the same desire for improvement and progress that we take for granted in our individual musical accomplishments, whatever they may be.

### LUTHERAN LEADERS ATTEND VALPARAISO, IND., SEMINAR

Leaders in a rapidly growing movement for the study and restoration of the masterpieces of church music in the Lutheran Church met for their fifth annual seminar at Valparaiso University, Valparaiso, Ind., Aug. 23-26, under the direction of Professor Theodore Hoelty-Nickel, head of the Valparaiso University department of music. Leading the deliberations of the forty college professors, organists and choirmasters were Dr. Leo Schrade, professor of music at Yale University, who delivered a series of addresses on Lutheran musicians of the sixteenth and seventeenth centuries, and Donald Ferguson, professor of music at the University of Minnesota, who spoke on "The Nature and Process of Musical Expression."

In his opening address Professor Hoelty-Nickel emphasized the central theme of the conference, "The Musical Heritage of the Church." "All our scholarship is futile," Dr. Hoelty-Nickel said, "unless its results reach the people in our churches."

He cited the fact that publishers were faced with growing demands for works of early post-Reformation composers. "These compositions are no longer presented as museum pieces, nor as acrobatic exhibitions by professional choirs. Instead, new interest has been awakened in all of Protestantism. Emphasis has tended away from nineteenth century lyricism and the banalities of modern experimentation to the strength and faith of our early heritage."

Other lectures in the four-day seminar included one on "Choral Interpretation" by Gerhard Schroth, former director of music at the University of Chicago Chapel and newly-appointed conductor of the St. Louis Philharmonic Orchestra; "The Life and Work of Johann Gottfried Walther," by Walter Buszin, Concordia Theological Seminary, St. Louis; "Departmental Music Objectives for Preparatory Schools," by Professor Theodore G. Stelzer of Concordia Teachers' College, Seward, Neb.; "Fundamental Musicianship for the Church Musician," by Newman Powell of the Valparaiso University music staff, and "Introducing the Young to Church Music," by E. W. Klammer, director of music at St. Peter's Lutheran Church, Arlington Heights, Ill.

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**Wedding Music List**  
*Sent to All Guests;*  
*In With Invitations*

Something new in the experience of an organist is to have his program for a wedding sent out with the wedding invitations. This was done last month with the music played at the Fordham Lutheran Church in New York by Harold Fink. The program enclosed with the invitations was that of Sept. 19 at the ceremony uniting Domenica Solop and Robert Vanasse. The bridegroom asked Mr. Fink to play the program for his fiancée and her family and some of the bridal party, and the bride-to-be was so pleased with the music that she had copies made of the program for all the guests. This program, on which the bridegroom asked Mr. Fink to include two Bach numbers, was as follows: "The Lord's Prayer," Allegro, Trio-Sonata in E flat, Fanfare Fugue in C and Fugue in G minor, Bach; "Romance" in D flat and "Vesper Chimes," Lemare; "An Old Love Song," Janssen; "Calm as the Night," Bohm; "Kammenoi Ostrow," Rubinstein; "Gloria Domini," Noble; "Ave Maria," Schubert; Cantilene in B flat, Faulkes; "Where Dusk Gathers Deep," Stebbins; "Walther's Prize Song," Wagner.

Since appropriate music to be played at weddings constitutes a problem for many organists and as Mr. Fink makes a specialty of his nuptial music, the following programs played at most recent weddings may be suggestive to readers of THE DIAPASON, especially as they are not of an extreme type of either classical or popular compositions:

For the wedding of Mary Schmidt and Frank Hoanzl, Sept. 4: "Rejoice, Ye Christians," Adagio e dolce, Trio-Sonata in D minor, and "Fugue a la Gigue," Bach; Prelude, Fugue and Variation, Franck; "Sunrise," Karg-Elert; "Idylle," Purvis; Intermezzo in D flat, Hollins; "Serenade of the Angels," Braga; "Twilight," Friml; "The Perfect Melody," O'Hara; "Distant Chimes," Shackley; Pastorale, Foote

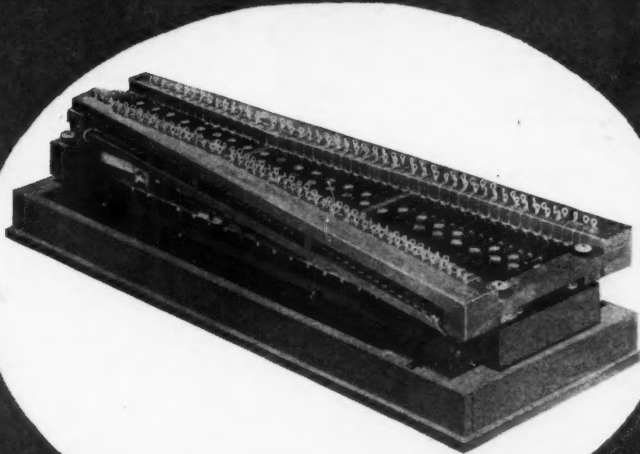
For the wedding of Dorothy Wacker and Henry Mancke, Sept. 12: "If Thou but Suffer God to Guide Thee," Bach; Andante, Trio-Sonata in E minor, Bach; "Song of the Basket Weaver," Russell; "Legend," Friml; "Were My Song with Wings Provided," Hahn; Finale, Act 2, "Madam Butterfly," Puccini; Allegro Vivace, First Symphony, Vierne; "Echo Bells," Brewer; Prelude on Schumann's Night Song, Edmundson; "Wind in the Pines," Clokey; "Dreams," McAmis; "Just a Song at Twilight," Lemare-Molloy.

For the wedding of Barbara Kathleen Krause and Walter B. Hinck, Sept. 20: "Carillon de Westminster," Vierne; Andante, Trio-Sonata in D minor, Bach; Love Song, "Be Thou with Me," Bach; "In Paradisum," Dubois; "Iris," Mascagni; "Chant Pastorale," Klein; "At Dawning," Cadman; "Forest Chimes," Calver; "To a Wild Rose," MacDowell; Prelude to "Lohengrin," Wagner.

For the wedding of Marian Berthold and Edwin Cranz, Oct. 2: "All Hail This Brightest Day of Days," Largo from Trio-Sonata in C and Gigue, Sixth Cello Sonata, Bach; "Pensee d'Automne," James; "Will-o'-the-Wisp," Nevin; "The French Clock," Bornschein; "Ave Maria," Schubert; "Romance sans Paroles," Bonnet; "Love's Dream," Liszt; "Evening Chimes," Macfarlane; Berceuse, Lemare; "The Lord's Prayer," Malotte; "The Evening Star," Wagner.

Either Mr. Fink's music or some other cause has led to a number of marriages of members of his choir. In the course of the summer three couples who sing at the Fordham Lutheran Church were married and all wished to hear the wedding programs played before the day of the marriage.

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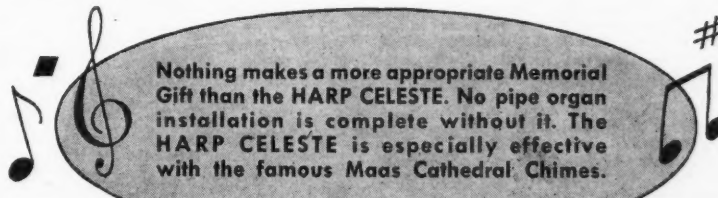
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Amended Charter  
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The Warden's Column

Echoes of our great national convention in St. Louis are still heard, and this will be one of the chief topics for discussion at the opening meetings of all the chapters and at headquarters. A high point in artistic performance was reached in the recitals and services, and the excellent lectures, followed by discussions, coupled with the general mingling of delegates from all parts of the country and the exchanges of ideas in the finest friendly spirit add up to another step forward in the Guild's history. We are deeply grateful for the splendid manner in which the St. Louis committee organized the convention and to all those who participated in the programs of all the events.

Plans are being made by Seth Bingham, national chairman, and the fourteen regional chairmen, cooperating with the deans and regents, for regional conventions in 1949, and for the twentieth national (fourth biennial) convention in 1950.

As we embark on the fifty-third year of the A.G.O., we are inspired by the record made by our organization through the years. At the recent convention we were impressed with the national importance of the Guild and the influence it is exerting. Every member has a responsibility in helping to carry the purposes of the organization to still further development this year.

At the annual meeting in New York May 24 a total membership of 10,583 was reported, an increase of over 100 per cent since the convention in 1941. Members elected or reinstated during the year number 1,895; chapters organized twenty-three, with three branches organized. Chapters and branches in every state now total 177. Guild student groups formed are twelve, making twenty-five such groups in all. Visits by the warden during the year included twenty-eight cities in fifteen states. The number of candidates in May, 1948, was the largest since before the war. The amendments to the constitution which had been recommended by the council were passed. One of these amendments makes regional chairmen members of the council *ex officio*.

Indicative of the increasing interest in Guild examinations, ninety-five inquiries regarding the 1949 examinations and requests for material have been received at national headquarters. Dr. Philip James, chairman of the examination committee, anticipates an even greater number to take these examinations than in 1948. Many requests have been received for copies of the address made at the St. Louis convention by Rowland W. Dunham of the University of Colorado on "How to Pass the A.G.O. Examinations." This is being printed and copies can be obtained at headquarters. Send for price list for copies of this address, the examination booklet, former examination papers and solutions, including those of the 1948 examinations.

One of the provisions in the report of the committee on architecture, William A. Goldsworthy chairman, is for disinterested advice to churches planning to install new organs or to rebuild old ones, by a board of organists in any part of the United States. Upon application to the council, such a board will be appointed from the chapter nearest the church making the request.

It was a pleasure to attend the annual meeting of the Metropolitan New Jersey Chapter and a Guild service under the auspices of the Monmouth Chapter at St. George's-by-the-River at Rumson, N. J. Attention of former members of the

A.G.O. is called to the fact that many are being reinstated and that the procedure is very easy. Merely send application for reinstatement to chapter or national secretary, with remittance of \$2 reinstatement fee and current dues at 35 cents a month to Dec. 31.

S. LEWIS ELMER.

Heinroth Plays in Long Island.

The two Suffolk County branches of the Long Island Chapter were the guests of the Southampton Music Society at an organ recital in the Presbyterian Church of Bridgehampton, L. I., Aug. 3. The recitalist was Dr. Charles Heinroth, the organ an Austin two-manual. Dr. Heinroth's program was as follows: Fantasia and Fugue in G minor (the Great), Bach; "Benediction Nuptiale," Saint-Saens; "The Brook," Dethier; "The Bells of Berghall Church," Sibelius; "Sportive Fawns," D'Antalfy; Nocturne, Ferrata; Toccata from Fifth Symphony, Widor; "Christmas Evening," Mauro-Cottone.

The performance was superb and the program one that had an appeal that reached, without stooping, all lovers of music—listeners, students and professional and non-professional organists. The church was well filled. If our present-day performers would select similar programs and perform them as capably as did Dr. Heinroth organ recitals would soon be enjoyed by all.

ERNEST A. ANDREWS.

Fort Worth Chapter.

The Fort Worth, Tex., Chapter held a business meeting Aug. 30 at the home of Mrs. George Orum. Several new officers were elected: Registrar, Miss Imogene Elckhoff; librarian, Mrs. W. D. Barney; auditors, Mrs. Katherine Cannon and Donald Bellak. Eleven new colleagues were voted into membership. Board members elected for a one-year term were Mr. Foster, Mrs. Jeffus and Mrs. Henderson; those elected for two years are Mrs. Wright, Miss Huey and Mr. Clarke; for the three-year term Mr. Barclay, Mrs. Orum and Mrs. Joyce were chosen.

An interesting report on the national convention was given by the dean, Miss Janie Craig, after which the members enjoyed a social hour.

The regular September meeting of the Fort Worth Chapter took place at the country estate of Mrs. Engelke. A recital of organ numbers was given by Miss Zlaze. Mrs. Joyce, Mrs. McAfee, Mr. Peters and Mr. Foster.

Our hosts provided not only a barbecued picnic dinner but a display of fireworks for entertainment of the guests.

ELIZABETH HOUSE, Secretary.

Activities in Atlantic City.

The Atlantic City Chapter opened its 1948-49 season with a supper meeting at the cabin of Miss Mida C. Blake on Lake Atsion. It proved a gala evening and marked the first meeting with the newly-elected officers in charge. They are: Nathan I. Reinhart, dean; Eugene E. Ebeling, sub-dean; Miss Olive M. Edmunds, treasurer; Miss Edith Sachsenmaier, corresponding secretary; Miss Mida C. Blake, financial secretary, and Harry Boniface Westney, registrar.

A series of recitals will be given during the fall. The first took place at St. John's Church in Egg Harbor, N. J., Sept. 26 and was played by Lee W. Conover, one of our members.

E. E. FULLER.

Tacoma Branch Makes Plans.

Twenty members of the Tacoma Branch gathered for the first time this season on Sept. 13 at the home of Mrs. Clarence Harter. Frank J. Nurdling was elected for his second term as regent. Other officers chosen include Miss Grace Johnson, treasurer; Ted Wahlstrom, sub-regent; Miss Elinor Holmes, telephone committee chairman, and Miss Esther Hild, secretary.

The program began with the presentation of the Technichord record album "Studies in Organ Tone." The spoken explanation was by G. Donald Harrison, president of the Aeolian-Skinner Organ Company, and the examples were designed

TO CHAPTER CORRESPONDENTS

Chapter reports should be sent in ready for publication. Do not send programs or clippings and expect accounts of events to be written at the office of THE DIAPASON. Be sure to tell when and where an event took place. Use a typewriter if possible, but if it is not possible, be sure to print out proper names. Use one side of the paper. Keep your story informative and crisp. Let the reader take it for granted that the entertainment was "delightful" and that the refreshments were "delicious."

All routine news should reach this office by the 15th of the month. The 20th is the "deadline" for everything except late emergency news. Report your January proceedings in January, not in March or April. Help us to make the contents of THE DIAPASON interesting and newsy. Brevity is the soul of wit. Besides, our space is limited and must be shared by a large number of chapters.

All items for publication should be sent to the editorial office—not to A.G.O. headquarters. Envelopes addressed to THE DIAPASON are provided for your convenience and may be had for the asking.

and played by Ernest White at the Church of St. Mary the Virgin in New York.

D. Robert Smith gave us his report of the convention in St. Louis and concluded his talk by showing his collection of colored slides of various churches and their interiors.

A gift of silver was presented by the chapter to Mr. and Mrs. Harter, whose wedding was a recent event. Miss Elinor Holmes made the presentation.

The evening concluded with a social hour.

ESTHER HILD, Secretary.

Metropolitan New Jersey Chapter.

The Metropolitan New Jersey Chapter held its first meeting of the season in the parish-house of the First Presbyterian Church, East Orange, Sept. 13. The new dean, Earl Collins, was host to fifty members at dinner. For the program the attendance grew to about ninety—one of our largest meetings. Wilfred Lavallee, New York representative of Casavant Freres, was the guest of the chapter.

Mrs. Nellie Gordon Blasius, former dean, gave an interesting report on her trip to the convention at St. Louis. This was followed by a sound film, "Singing Pipes," produced by Casavant.

Ernest White was elected secretary of the chapter to fill the vacancy left by W. Lindsay Smith and Mrs. Helen Tyson was elected registrar.

The next meeting will be held in Morristown, at St. Peter's Church, where Burnett Andrews will give a recital. There will be a dinner at 7 o'clock at the Old Mill Inn Town House, followed by a carillon recital by Mr. Parsons at the church.

HELEN TYSON, Registrar.

Northern California.

The fall term for the Northern California Chapter opened with a membership of 185, besides 150 subscribers.

A new branch is being formed in the Monterey area, to include Santa Cruz, Monterey, Watsonville, Carmel, Salinas, King City, Castroville and Pacific Grove. Plans are under way for a 1949 regional convention to take place in July. Sept. 26 Alexander Schreiner opened the new Möller organ in the First Congregational Church, Berkeley.

Sub-Dean Kathleen S. Luke is acting for Dean W. Allen Taylor, who is ill.

FREDERICK FREEMAN, Registrar.

Open Season in Salt Lake City.

The opening meeting of the 1948-49 season for the Utah Chapter was held Sept. 11 in the Hotel Temple Square, where thirty-four members and friends gathered for dinner. A short business meeting was held and the new dean, Dr. Frank W. Asper, presided. A letter was read from Warden Elmer telling of the convention in St. Louis, with plans for the future. The program committee for the new season was announced as follows:

Vera Frey Beason, Henry W. Thornton, Alma Selander, Dr. Alexander Schreiner and George Graham. A tentative program was outlined, the high spots of which are to be a Christmas party, a recital by a visiting organist and a night devoted to study for the examinations.

It is hoped that all Utah Chapter members will be able to meet Donald Harrison of the Aeolian-Skinner Company, who will be in Salt Lake City this fall for the final inspection of the organ being installed by his company in the Salt Lake Tabernacle.

An informal discussion was conducted by Dr. Asper on the various forms of morning worship followed by the churches represented in Salt Lake City.

ELEANOR H. TODD, Registrar.

Mrs. Hal C. King Macon Dean.

The Macon, Ga., Chapter held its latest meeting at the home of Crockett Odum, the newly-appointed publicity chairman. The following officers were elected: Dean, Mrs. Hal C. King; sub-dean, Mrs. Albert A. Jelks; secretary, Miss Kate Henderson; treasurer, Mrs. Frances Huthnance; corresponding secretary, Mrs. Maude B. Lee; program chairman, Roy Domingoes; publicity chairman, Crockett Odum.

MAUDE BRADLEY LEE, Corresponding Secretary.

Youth Choirs Sing in Atlanta.

The annual youth choir festival sponsored by the Georgia Chapter was held Sunday afternoon, May 9, at the Glenn Memorial Methodist Church in Atlanta, with Mrs. Bayne Smith as chairman. Mrs. Haskell Boyter, co-chairman, conducted the combined choirs of fourteen churches, with Miss M. Ethel Beyer at the organ and Mrs. Charles Chalmers at the piano. The organ prelude, "Harmonies du Soir," Karg-Elert, was played by Dr. Charles A. Sheldon, Jr., A.A.G.O.; the offertory, Bach's "My Heart Is Filled with Longing," by Mrs. Victor B. Clark, and the postlude, Fantasia in G minor, Bach, with Mrs. Charles D. Turner at the console. The featured anthems were: "I Will Sing Thee Songs of Gladness," Dvorak; "Prayer of the Norwegian Child," Kountz; "Gracious Saviour," Gluck; "My Heart Ever Faithful," Bach; "The Lord's Prayer," Camilleri.

The fine work done by these young people promises that another festival will be held next year.

DIXIE STEVENS, Registrar.

Recitals by Suffolk Branch.

The second in a series of recitals sponsored by the Suffolk, L. I., Branch for the benefit of the organ fund of St. Paul's Lutheran Church, Port Jefferson Station, N. Y., was held at the church Sept. 14. The recitalist on this occasion was Mrs. William H. Stewart, organist of the Middle Island Presbyterian Church. She was assisted by Mrs. Olly Kukepuu, vocalist. The program included: Toccata in D minor and Sarabande from First French Suite, Bach; Pastorale, Jongen; Chorale Prelude, "Awake, a Voice Saith," Reger; Caprice, Guilman; Meditation—"Priere," Guilman; "Harmonies du Soir," Karg-Elert; Canon in B minor, Schumann; Toccata on "O Filii et Filiae," Farnam, and Prelude and Fugue on "St. Anne," Diggie.

The next recital in the series will be given by Julian Smith, organist of the Methodist Church in Amityville, Oct. 19, in the same church.

MILDRED RALPH, Secretary.

THE 1949 A.G.O. TEST PIECES

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**Christian University, at Fort Worth,  
Makes Instrument for Fine Arts  
Auditorium a Part of Im-  
mense Building Program.**

Early in 1948, after a careful study and analysis had been made of the university's overall building requirements, the trustees of Texas Christian University, Fort Worth, approved a building program estimated to cost \$9,385,000. This program comprises twenty-one building and rehabilitation projects, including all of those started or completed since 1941 and others proposed for completion by 1953.

One of the major units of the building program is the new fine arts building and auditorium, under construction at a cost of \$1,500,000. This building is to be one of the best equipped in the country. Included in the equipment are a large four-manual organ for the auditorium and a two-manual practice organ. M. P. Möller, Inc., has just received the contracts to build both organs.

The stoplist of the four-manual, designed by H. M. Ridgely of the Möller Company in consultation with Dr. T. Smith McCorkle, dean of the school of fine arts of the university, is as follows:

**GREAT ORGAN.**

Quintaton, 16 ft., 61 pipes.  
Diapason, 8 ft., 61 pipes.  
Bourdon, 8 ft., 61 pipes.  
Gemshorn, 8 ft., 61 pipes.  
Octave, 4 ft., 61 pipes.  
Harmonic Flute, 4 ft., 61 pipes.  
Octave Quint, 2 1/2 ft., 61 pipes.  
Super Octave, 2 ft., 61 pipes.  
Cymbel, 3 rks., 183 pipes.  
Fourniture, 4 rks., 244 pipes.

**SWELL ORGAN.**

Rohrbourdon, 16 ft., 73 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 12 pipes.  
Viola de Gambe, 8 ft., 73 pipes.  
Viola Celeste, 8 ft., 65 pipes.  
Principal, 4 ft., 73 pipes.  
Flute Ouverte, 4 ft., 73 pipes.  
Flautino, 2 ft., 61 pipes.  
Plein Jeu, 4 rks., 244 pipes.  
Double Trumpet, 16 ft., 73 pipes.  
French Trumpet, 8 ft., 73 pipes.  
Oboe, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
French Clarion, 4 ft., 73 pipes.

**CHOIR ORGAN.**

Viola, 8 ft., 73 pipes.  
Cor de Nuit, 8 ft., 73 pipes.  
Erzähler, 8 ft., 73 pipes.  
Erzähler Celeste, 8 ft., 61 pipes.  
Koppelflöte, 4 ft., 73 pipes.  
Nazard, 2 1/2 ft., 61 pipes.  
Blockflöte, 2 ft., 61 pipes.  
Tierce, 1 1/2 ft., 61 pipes.  
Sifföte, 1 ft., 61 pipes.  
Clarinet, 8 ft., 73 pipes.  
Tremulant.

**SOLO ORGAN.**

Solo Flute, 8 ft., 73 pipes.  
Gamba, 8 ft., 73 pipes.  
Gamba Celeste, 8 ft., 61 pipes.  
Harmonic Trumpet, 8 ft., 73 pipes.  
English Horn, 8 ft., 73 pipes.  
French Horn, 8 ft., 73 pipes.  
Clarion, 4 ft., 73 pipes.

**PEDAL ORGAN.**

Bourdon, 32 ft., 12 pipes.  
Contrebass, 16 ft., 32 pipes.  
Violone, 16 ft., 32 pipes.  
Bourdon, 16 ft., 32 pipes.  
Quintaton (from Great), 16 ft.  
Rohrbourdon (from Swell), 16 ft.  
Octave, 8 ft., 32 pipes.  
Bourdon, 8 ft., 12 pipes.  
Rohrflöte (from Swell), 8 ft.  
Quintaton (from Great), 8 ft.  
Choralbass, 4 ft., 32 pipes.  
Super Octave, 4 ft., 12 pipes.  
Bourdon, 4 ft., 12 pipes.  
Nachthorn, 4 ft., 32 pipes.  
Mixture, 3 rks., 96 pipes.  
Trombone, 16 ft., 32 pipes.  
Double Trumpet (from Swell), 16 ft.  
Trombone, 8 ft., 12 pipes.  
Clarion, 4 ft., 12 pipes.

ROBERT P. COMMANDAY, formerly choral director at Ithaca College, is the new choral director at the University of Illinois School of Music, with the rank of assistant professor. He will be in charge of the university chorus, the *a cappella* choir and the women's glee club and will teach classes in conducting and in opera ensemble. He will work also with choral directors in Illinois secondary schools in developing and extending choral activities in the state.

HARRY WILKINSON HAS BEEN appointed instructor in music at the State Teachers' College, West Chester, Pa. He will continue as organist and choirmaster at the Church of St. Martin-in-the-Fields, Philadelphia, where he has been for more than two years.

**THREE-MANUAL BY REUTER  
FOR ASBURY PARK CHURCH**

A three-manual organ is being installed by the Reuter Organ Company in the First Baptist Church, Asbury Park, N. J. The specifications were prepared for the church by Fred T. E. Rassmann, Eastern representative of the Reuter Company. Many state conventions are held in this church, known as "The Evangelistic Church by the Sea." The dedicatory recital will be played early in November, to be followed by a series of recitals. The resources of the new instrument will include the following stops:

**GREAT ORGAN (Enclosed with Choir).**  
Diapason, 8 ft., 73 pipes.  
Principal Flute, 8 ft., 73 pipes.  
Gemshorn, 8 ft., 73 pipes.  
Octave, 4 ft., 73 pipes.  
Flauto Traverso, 4 ft., 73 pipes.  
Mixture, 3 rks., 183 pipes.  
Chimes (Mayland), 25 bells.

**SWELL ORGAN.**

Rohr Bourdon, 16 ft., 12 pipes.  
Geigen Diapason, 8 ft., 73 pipes.  
Rohrflöte, 8 ft., 73 pipes.  
Salicional, 8 ft., 73 pipes.  
Vox Celeste, 8 ft., 61 pipes.  
Chimney Flute, 4 ft., 12 pipes.  
Rohrnasat, 2 1/2 ft., 61 notes.  
Flautino, 2 ft., 61 notes.  
Trumpet, 8 ft., 73 pipes.  
Flügel Horn, 8 ft., 73 pipes.  
Vox Humana, 8 ft., 61 pipes.  
Tremolo.

**CHOIR ORGAN.**

Viola, 8 ft., 73 pipes.  
Spitzflöte, 8 ft., 73 pipes.  
Flute Celeste, 8 ft., 61 pipes.  
Flute, 4 ft., 12 pipes.  
Nazard, 2 1/2 ft., 61 notes.  
Tierce, 1 1/2 ft., 61 notes.  
Clarinet, 8 ft., 73 pipes.  
Tremulant.

**PEDAL ORGAN.**

Subbass, 16 ft., 32 pipes.  
Gedeckt, 16 ft., 32 notes.  
Gemshorn, 16 ft., 12 pipes.  
Gross Gedeckt, 8 ft., 12 pipes.  
Still Gedeckt, 8 ft., 32 notes.  
Gemshorn, 8 ft., 32 notes.  
Flute, 4 ft., 12 pipes.

**WALTER BAKER APPOINTED  
TO THE PEABODY FACULTY**

Walter Baker, organ virtuoso and teacher, has been appointed a member of the Peabody Conservatory faculty.

Mr. Baker, a graduate of Curtis Institute in Philadelphia, is organist and director of music at the First Baptist Church in that city. In this capacity he presents a complete oratorio every Sun-

day night with a large chorus. He has been a member of the faculty of the Westminster Choir College and is the organizer and conductor of the Robin Hood Dell Chorus of 350 voices, which sings at the Philadelphia Symphony Orchestra's summer concerts under Dimitri Mitropoulos.

**GERMAN ORGAN SITUATION  
IS DESCRIBED IN LETTER**

Organ building is being resumed in war-torn Germany to the limited extent possible, though work is restricted by lack of supplies, and new instruments may be constructed only if the necessary material from an old instrument is obtainable. A letter to THE DIAPASON from Wilhelm Laukhuff under date of July 20 sheds light on the situation, supplementing what was published in an editorial in the September issue.

Mr. Laukhuff is the head of the firm of August Laukhuff in Weikersheim, Wuerttemberg, well known to American organ builders. His father visited the United States several times and was a caller at the office of THE DIAPASON twenty-one years ago. He died in 1933. The son spent a year in California and six months in New York, establishing a number of friendships in the organ trade.

Mr. Laukhuff writes that most of his factory was burned in 1945 at the time of fighting in Weikersheim, when the plant was bombarded by the artillery. Mr. Laukhuff's home also was destroyed. Work of reconstruction of the factory is going on and the manufacture of organs and organ parts has been resumed.

Weikersheim is in the American zone of occupation and soon after the arrival of the American soldiers Mr. Laukhuff was appointed burgomaster. He resigned a year ago to devote all of his time to his organ work. Many churches and their organs were destroyed, the letter reports.

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The Elkan-Vogel Company, Philadelphia music publishers, have acquired the sole agency in the United States, Canada and Mexico for the sale and distribution of the organ catalogue of Edition Heuwekemeijer, Amsterdam, Holland. Besides such compositions as the famous Peeters "Aria," contained in this edition, about a dozen other works by such Dutch organists as Nieland and others are included.

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## Letting Music Speak for Itself; Acoustics, Timbre Are Topics

Los Gatos, Cal., Aug. 23, 1948.—Dear Mr. Gruenstein:

Two recent magazine articles are full of interest to organists.

In the August *Atlantic Monthly* Serge Koussevitzky has something pointed to say on the subject of "Let the Music Speak for Itself." In Mr. Koussevitzky's words, "that up-to-date motto is dangerous because it paves the way for mediocre performers to play over a composition accurately from beginning to end, claiming that they let the music speak for itself. That argument is also not correct because a talented artist, no matter how accurately he follows the markings in the score, renders the composition through his own prism, his perception of the score, his own temperament and emotion, and the deeper the emotion of the interpreter, the greater and more vivid the performance."

This dictum, though a matter of degree and discretion, is needed advice, and I am happy to see an authority with the perception and courage to give it. While nothing is worse than over-frequent changes of registration and exaggerated dynamics and tempos, there is not enough of that fault in contemporary concert organists to merit serious mention. There is, however, and has been for some time (as Mr. Koussevitzky's remarks indicate) a cult that plays the notes and lets it go at that—men of distinction, reputed artists, who in the organ field draw "the works" and plow through Bach like a steam engine and wind up with the 32's as infallibly as punishment follows crime (or ought to).

I doubt that such men are musicians at all. Their main concern seems to be not to let the stiffest technical difficulty break their over-fast tempo and to let the architecture of the music constitute the picture (how many times have I seen that phrase or its equivalent printed in *THE DIAPASON*!) uncolored by the presumption of subjective brush strokes.

Could the real reason be safety first? Nothing in such Bach suggests confidence in the subjective. The unadorned line is made a virtue—of necessity. I will not be bound by the word of such men or influenced by their choice of organ tone. Not believing in color, they have no authority in choosing it.

The other article is an excellent, clear and informative one in the July *Scientific American* by Frederick A. Saunders, professor emeritus of physics at Harvard. Everything he writes is interesting, well put and right—except his concluding paragraph. There he ventures on unfamiliar ground and makes the error that most of us make on the effect of acoustics on timbre. Most acousticians and engineers tactfully ignore this ticklish subject, devoting their minds and formulae to such details as even dissemination of sound, avoidance of blurring and conservation of distinct speech. Professor Saunders is the very first of the clan I have

ever known even to mention or hint that timbre is not absolute, let alone attempt to explain why. I have never yet heard an acoustic engineer say or recognize that moderate reverberation makes all tone more beautiful! This keystone of organ tonal design, this first element considered in the choice of basic timbre for the individual room, seems to be unknown or disregarded outside organ-building circles.

Quoting from the article: One musical application of acoustics concerns the marked effect which the character of a room may have on the tone color and the loudness of a voice or other musical instrument. Most absorptive materials absorb more of the high tones than the low ones. When you select a piano in a bare showroom it is likely to have a "brilliant" tone—meaning that it is strong in high frequencies. But if you place the same piano in a living-room full of stuffed furniture, cushions and thick carpets, you may find its tone dull and weak. The high frequencies are still present, but are quickly absorbed, and so you do not get the reinforcement of those tones that occurred in the showroom. \* \* \* On the other hand, a singer whose shrill high tones are hard to bear in an ordinary room should bring along a truckload of cushions, the presence of which would have the effect of greatly increasing the listener's pleasure.

In the words of Harry Leon Wilson—"Professor, how could you!"

The basis of this erroneous pronouncement is failure to consider that timbre is dependent on the proportion of high and low partials in any tone and that other than high partials may have the major share in altering such proportion. In the "bare showroom" the chances are that there is noticeable reverberation, and, if so, the lower partials of any tone (no matter how high or low its prime) are conserved far more than its comparatively short, rapid, feeble, high partials. Whether the highs are absorbed or the lows are saved, we can be sure that a greater proportion of lows makes all tone more mellow. (Tune in your radio for highs and lows and confirm this.) But there are conditions for conserving lows as well as for absorbing highs.

When we say that acoustics affects timbre we mean reverberation (in greater or less degree) affects timbre, and when we say reverberation we really mean reflection. If reflection affects timbre, certainly those partials that travel farthest (are strongest) get the benefit of more reflections and reflections of reflections—and are affected the most. In any normal tone—and in any accepted excessively eccentric tone—the low partials are stronger than the high; so we can accept the normal fact that lows are affected (reflected, conserved) by acoustics more than highs. This, of course, in a room with some reverberation.

Some high highs are so feeble they never travel—audibly—more than a few inches from their source. To prove this approach a speaker until within one foot and note the considerable change in his voice. Close up you hear partials inaudible a few inches away. Such partials never get as far as room walls and are not reflected at all—or, for that matter, absorbed. The fact is that the piano will sound mellow and loud in the bare showroom and thin and weak (not dull and weak) in the cushioned living-room, while the truckload of cushions would make a shrill voice unbearable.

The principle is well illustrated by the popular ditty "Singing in the Bath-tub." Just leave that tiled (reverberant) room

and walk into the adjoining curtained and carpeted bedroom and hear what happens to your singing. It was mellow and loud, it was fun to sing—in the tub—and it changed in a second to thin and weak. Certainly it was not shriller or more brilliant in the tub, as everybody knows who has tried it.

The effect of acoustics on timbre is so little known and understood that all sorts of unforgivable mistakes (waste of the buyer's money) are continually being made in the choice of basic timbre for new organs in reverberant and non-reverberant churches. In reverberation use bright diapasons, fiery reeds, big mixtures, accent the trebles, subdue the basses and the low ends of all manual stops. In a dead church accent basses, slight the trebles, use fatter diapasons and reeds, and the timbres will automatically brighten—or at least will not sound too thin.

In a dead room, however, the best tonal work cannot be done, no matter how superb the voicing and balancing may be. The builder of an organ for a non-reverberant church is simply up against it—with a handicap too heavy for art to overcome. That is that—and there is no recourse.

And a word to prospective piano buyers: In a reverberant showroom choose a piano somewhat mellow than you really prefer, for your dead living-room will make it sound less mellow. That hardly covers the matter, either—for any musician knows that the only good piano is the brilliant piano. J. B. JAMISON.

### CASAVANT THREE-MANUAL IN ALTADENA, CAL., CHURCH

The Community Church of Altadena, Cal., dedicated a new Casavant organ Sept. 26. The instrument is a three-manual of twenty-seven stops. It is the gift of Mr. and Mrs. Wynn B. Norton and a memorial to Captain Charles Benjamin Wilson.

The Altadena Community Church (Congregational) was founded eight years ago with a membership of sixty-five persons. Meeting in the garden house of the Norton estate, the congregation outgrew in rapid succession several more commodious places. It now owns property which is used as a youth center and Sunday-school and last December moved into its new church edifice, erected at a cost of \$109,000. Future building plans include an educational building, a fellowship hall

and a chapel.

The organ is placed in two chambers on each side of the chancel. The great and pedal divisions, under expression, are in the east chamber. Swell and choir, each under separate expression, are in the west chamber.

Following the dedication services recitals will be given the following Friday evening by Clarence Mader, on Saturday afternoon and evening by E. Robert Kursinski, with a string orchestra, and Sunday evening by Dr. Irene Robertson. Mr. Kursinski is organist and choirmaster of the church.

Realizing the scarcity of organs available for practice, the church authorities and donors expect to make the instrument available for such use by students. Plans are to make the Norton gift a part of the community cultural life, with regular recitals.

The total resources of the organ are as follows:

- GREAT ORGAN.**
1. Open Diapason, 8 ft., 68 pipes.
  2. Hohlflöte, 8 ft., 68 pipes.
  3. Gemshorn, 8 ft., 68 pipes.
  4. Octave, 4 ft., 68 pipes.
  5. Twelfth, 61 pipes.
  6. Fifteenth, 2 ft., 61 pipes.

- SWELL ORGAN.**
7. Bourdon, 16 ft., 68 pipes.
  8. Geigen Principal, 8 ft., 68 pipes.
  9. Rohrflöte, 8 ft., 68 pipes.
  10. Viola da Gamba, 8 ft., 68 pipes.
  11. Voix Celeste (GG), 8 ft., 61 pipes.
  12. Principal, 4 ft., 68 pipes.
  13. Cornet, 3 rks., 183 pipes.
  14. Cornopean, 8 ft., 68 pipes.
  15. Oboe, 8 ft., 68 pipes.
  16. Vox Humana, 8 ft., 68 pipes.

- CHOIR ORGAN.**
17. Viola, 8 ft., 68 pipes.
  18. Melodia, 8 ft., 68 pipes.
  19. Dulciana, 8 ft., 68 pipes.
  20. Lieblich Flöte, 4 ft., 68 pipes.
  21. Clarinet, 8 ft., 68 pipes.

- PEDAL ORGAN.**
22. Major Bass, 16 ft., 32 pipes.
  23. Bourdon, 16 ft., 32 pipes.
  24. Gedeckt (from No. 7), 16 ft., 32 notes.
  25. Cello, 8 ft., 32 pipes.
  26. Stopped Flute (20 from No. 23), 8 ft., 12 pipes.
  27. Super Octave (20 from No. 26), 4 ft., 12 pipes.



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## Christmas Music for Choirs Comes from the Presses

By HAROLD W. THOMPSON, Mus.D.

The firm of H. W. Gray has no less than nine new Christmas numbers of good quality. I happen to like best the first of the two by Philip James, but all are worth examining:

Gilbert—"A Christmas Fantasy." Solos for SA; echo choir; divisions. Uses "O Little Town," "Away in a Manger" and "Hark, the Herald Angels." Parts for chimes, violin and cello *ad lib.* Twelve pages.

Graham—"Sing We with Mirth." Unaccompanied, with divisions. ABar solos. Fine poem by sixteenth century poet Southwell. Eight pages.

Holler—"The Little Jesus." Unison song. Poem by Reese; perhaps the prettiest Christmas text by an American.

James—"Away in a Manger." Unaccompanied; basses divide for drone. Four pages. Also "The Wonder Song." Basses divide for drone. Oboe and two bassoons *ad lib.* Four pages. A delightful pair.

Polish-Coke-Jephcott—"Polish Carol." Interesting organ accompaniment on three staves. Good dynamic contrasts. Four pages.

Marryott—"This Is Christmas Morning." Poetical nineteenth century text and music by a specialist in the carol who has seldom done better. Eight pages.

Penick—"I Heard the Bells." S solo. Poem by Longfellow. Bright and easy anthem. Seven pages.

Shoremount (arr.)—"Glory to God." Mixed voices with junior choir *ad lib.* Usually known as "Angels We Have Heard," with the descending sequence of rolling Glorias. If you use children for the melody you will need many of them, or you will need to hold down the mixed voices.

The prettiest carol from England, not previously mentioned, is Desmond Ratcliffe's "In Salutation" (Novello), which appeared late last year. It opens with an unaccompanied soprano solo, followed by three pages for quartet or chorus unaccompanied. This supple little number will be specially useful for Epiphany. I should mention also another Novello publication, Bruce Montgomery's "Christ's Birthday," a suite of six carols with string orchestra *ad lib.*—the organ will do nicely. Texts are all well chosen and the music is attractive. The second carol could be sung as a short soprano solo, a touching Scottish poem of the sixteenth century, "O My Dear Heart," here modernized in words.

I have previously listed several Birchard carols, but there is one more, perhaps the best of the lot—Frank C. Butcher's arrangement of "Sunny Bank," whose text he thinks he can trace to the fifth century and whose music is based on an old French melody with an assist from D. Scarlatti. This sounds odd, but the carol is just right. There is a page of pastorate for the organ, followed by a medium solo and varied choral treatment, including the use of an echo chorus for descant. There is also fine opportunity for bells. This will be a best seller.

You wouldn't think that anything new could be done with "Silent Night," but J. Alfred Schehl had the happy idea of employing violin and cello, bass or alto soloist and an organ accompaniment that suggests that a piano could be added easily. Also it would be easy to substitute a choir of women. (Merrell Schwarz Company, Cincinnati.)

J. J. Niles has a new accompanied arrangement of the version of "The Seven Joys of Mary" that he found in North Carolina (G. Schirmer), and, of course, the music is very fine. I have heard this as a solo so often that I wonder whether the proper nuances can be brought out by a chorus without getting too dramatic. I hope so, for this is one of the most beautiful traditional carols discovered on this continent after its journey long ago from Britain.

Matthew N. Lundquist has arranged a pretty Bohemian carol called "Earth and Heaven Now Rejoice" (J. A. Parks, Chicago); it has three stanzas. Dr. Bedell has edited the Scandellus (sixteenth century) chorale "Come, Thou Saviour of Our Race" (Mills Music) for unaccompanied singing, preferably at Advent. You probably remember the tune as "Gott sei Dank durch alle Welt."

For women's voices I recommend the following numbers:

Bampton—"Lullabye," or "Sweet Dreams

Form a Shade." SSA; medium solo. One of Blake's incomparable poems. Gentle music. The accompaniment might be better with a piano than with an organ, or both could be used. (Abbey Music Company, Hollywood.)

Christiansen, O. C.—"Little Lamb." SSA and children or S solo. Another Blake poem, set with delicacy. (Kjos.)

Lorenz, Ellen J.—"The Dark Stole Up on Bethlehem." SSA unaccompanied and S solo. Good modern poem with refrains. (Birchard.)

Magney—"Lullaby, Little Jesus." For SA; to be sung by children's choir. (Gray, 1947.)

Rowley—"Sweet Was the Song." SSA, unaccompanied. Only four pages. My favorite in this list. (Novello, 1947.)

The following numbers will be useful to the organist at Christmastide:

Bach-Biggs—"Jesus, Joy of Man's Desiring." Piano and organ. (Gray.)

Brahms-Roper—"Es ist ein' Ros' entsprungen." The famous chorale prelude, on three staves and with a pedal part which Brahms did not have. (Oxford, '47.)

Buxtehude-Ley—"Six Organ Preludes on Chorales by Buxtehude." Previously recommended, but let me remind you that there is a chorale for Advent and one for Christmas. (Oxford, 1947.)

Liszt-Philip James—"Shepherds' Song at the Manger." Twelve pages of very easy, pretty music that can be varied in registration. (Gray.)

Piché—"Rhapsody on Four Noels." Twelve pages, fairly easy, with fine themes, including "Adeste Fideles." (Gray.)

Valentini-Biggs—"A Christmas Pastorate." Three pages of easy and tuneful music from the Christmas Concerto of the seventeenth century composer. (Gray.)

There is one good vocal solo, from England, by Mervyn Roberts, with an unusual text by Andrew Young—"Christmas Day" (Novello, '47). Both words and music are fresh—particularly the words.

### Mixed Voices, Anthems and Motets

For commencement services or youth conferences there is a splendid choral song by Martin Shaw entitled "Go Forth with God" (Oxford, '47) in ten pages. A string accompaniment may be rented, and there is a second edition for unison with descant. Another very good anthem of last year from Oxford is Norman Gilbert's "Let All the World," with text by "Holy George Herbert" of the seventeenth century. This may be sung in unison or in two or three parts. It is only four pages in length.

O. C. Christiansen's "Light Everlasting" (Kjos), six pages, is to be sung unaccompanied *ad lib.* As you expect, it has strong choral effects. It is appropriate for missions or peace services.

Henry Overley has given us four good anthems this year. The latest is "Now That the Daylight Fills the Sky" (Witmark), an excellent accompanied number in five pages for morning, with supple rhythms and attractive accompaniment.

James R. Gillette has used a fluent Finnish melody for setting "In Heavenly Love Abiding" (Summy). For part of its five pages it uses descant of women against men's voices. It is an easy but effective anthem.

W. Glen Darst has a clear and cheerful anthem for SAB with SB solos called "Sing to the Lord a Joyful Song" (Gray). It is eight pages in length and is easy.

Now for a list of other numbers worth examining:

Bode—"I Will Lift Up Mine Eyes." TB solos and S-A duet. (C. Fischer.)

Cain—"Oh, Worship the King." Medium solo. (Choral Art, '47.)

Dietrich—"Like the Troubled Sea." Three pages, unaccompanied. (Summy.)

Diggle—"Darest Thou Now, O Soul." Text by Whitman. (Abbey Music.)

Dinning—"The First Palm Sunday." Mixed plus junior and youth choirs. (C. Fischer, '47.)

Elmore—"The Lord Will Come." Eight pages. Text by Milton. (Witmark.)

Floyd, Alan—"Hosea." TB solos, nine pages. Lent. Some of words not very poetical. Also "Ode to Easter." Seven pages. Good text by Neale; vigorous music. (Broadcast.)

France—"From All That Dwell below the Skies." Ends with words of Doxology. Easy and effective. (Presser.)

Hallstrom—"Psalm 67." For Thanksgiving. Six pages. Resonant and rhythmic. (Gray.)

Harris, W. H.—"I Heard a Voice from Heaven." Three pages. Funerals. (Oxford, '47.)

Janowski—"The Sun Goes Down." Lyrical; don't turn it into a waltz. Recommended for quartets. (Summy.)

Kounitz—"Prayer of the Norwegian Child." Senior plus junior (SA) choir. (G. Schirmer.)

Lang—"Miserere Domine." Paraphrase

of a fourteenth century hymn, "Anima Christi." Unaccompanied, four pages. (Novello.)

Lekberg—"Hear My Cry, O God." S solo. (Witmark.)

Luvaas—"Hallelujah, Christ Liveth." Uses gradual for fourth Sunday after Easter. Decidedly good chorally. (Kjos.)

Maesch—"Prayer after Triumph." For unison chorus plus a soloist using speech rhythm. Three pages. Dramatic. (Birchard.)

Marryott—"O Jesus, Thou Hast Lived Our Life." Also "The Christ of Today." Both unaccompanied. The second has an unusual and impressive modern text. The music is not of the composer's best, but is skillfully written. (Ditson.)

Miles—"Rise Up, O Men of God." Effective divisions; good canonic writing. (FitzSimons.) Also "Saviour, Lead Us." Could be sung by a quartet. (G. Schirmer.)

Mueller—"The Lord Is My Light." Unaccompanied. (C. Fischer.)

Percy—"Light of the World." SATB solos, A-T duet. Fifteen pages. Rather episodic—really a short cantata. Good for U.N. (Boston.)

Ratcliffe—"O Lord, Support Us." Unaccompanied. Three pages. (Novello.)

Redman—"Thou Wilt Keep Him." Four pages. (Novello.)

Stickles-Verrall—"Faithful Shepherd, Guide Me." Eight pages. Quartet best. (G. Schirmer.)

Thiman—"Fight the Good Fight." Sturdy hymn-anthem. (Gray.)

Weldy—"The Comforter," or "Spirit of God, Descend." S or T. Better than average for quartet. (Church.)

Wilkes—"Unto Thee I Cry." Lent. (Summy.)

**New Editions, Mixed Voices**

When I was a boy, Dudley Buck and Harry Rowe Shelley were the most popular, if not the best, of American composers. It is interesting that Shelley is still popular enough to justify a new edition for SAB with SAB solos of his "Hark, Hark, My Soul" (G. Schirmer). And no less a director than Noble Cain has arranged Buck's solo, "Fear Not Ye, O Israel," for mixed chorus (Choral Art Publications), retaining an opening solo for S or Bar. I confess that I would like to hear both at some summer service in the village church in which I first enjoyed them. They should be judged as Stainer and Barnby are judged, as creations of an era in which the village church was important—and happy.

There are three recent editions of Russian pieces. Buketoff's "Gladsome Radiance," No. 1 (G. Schirmer) is typically Slavic, with fine effects for a large chorus. Mr. Ktchak has arranged from the Russian liturgy an anthem called "Christ, the Lord, Is Risen" (Kjos), also for chorus with divisions. There is one more edition of the ever-popular "Hospodi Pomilui," or "God, Have Mercy" (Ditson), arranged by George Blake—the anthem in which the bass descends by easy stages for an octave and a half and then returns, always a thrilling feat if you have good basses.

The Concordia Publishing House has a series called "Laudamus Dominum," which contains a number of fine chorales including: Nicolai-Gesius, "Wake, Awake"; "Dear Christians, Praise God Evermore," three stanzas in unison, with parts for two violins; Schein's harmonization of the tune we call "Old Hundred," with two texts, both of praise; the Decius-Schroeter "All Glory Be to God," and a grand tune harmonized by Vulpus with two texts, "The Radiant Sun" and "God Loved the World." These are edited by Martin Bangert and Paul Rosel. I like best the last two. The cover is very handsome.

Dr. Robert L. Bedell is editing a series for Mills Music, including:

Byrd—"Praise the Father (Sacerdotes Domini)." Latin nad English.

Casali—"Hosanna to the Son of David."

Farrant—"O Blessed Saviour of the World."

Rheinberger—"Jesus, the Very Thought."

Scandellus—"Come, Thou Saviour of Our Race." SATTB.

These are all to be sung unaccompanied. During the past year the new firm called Choral Art Publications in New York has been bringing out competently edited issues of older works, including the following:

Farrant-Cain—"Call to Remembrance."

Haydn, M.-Cain—"So Dim with Tears." Latin and English.

Tallis-Cosman—"If Ye Love Me."

Tomkins-Cosman—"O Pray for the Peace."

Weelkes-Coenen—"Let Thy Merciful Ears, O Lord."

The last of these is specially recommended.

Now here are several more numbers from various publishers:

Carissimi-Beveridge—"Christus Factus

Est." For ATB. Excellent, but Latin words only. (E. C. Schirmer.)

Danish-Agnes Holst—"We Believe." Good sixteenth century melody. (Broadcast.)

Dubois-Runkel—"Why Hast Thou Forsaken Me?" With B solo, from "Seven Last Words." (Birchard.)

Farrant-Narvik—"Call to Remembrance." Unaccompanied. Excellent. (Kjos.)

Mendelssohn-Lundquist—"On God, Not on Myself." Unaccompanied. (Parks.)

Garrett-Runkel—"Prepare Ye the Way." Three choirs. (Summy.)

Gesualdo-Harris—"O Vos Omnes." SSATB. Unaccompanied. Latin words. (Novello.)

Handel-Glaser—"In Thee, O Lord." For SAB. (E. C. Schirmer.)

Mozart—"May Thy Spirit Rest upon Us." Very good. (Novello, '47.)

O'Hara-Delis—"Art Thou the Christ?" Short TB solos. Ballad style. (G. Schirmer.)

Vené—"Adoramus Te, Christe." Unaccompanied. Latin words. (E. C. Schirmer, '47.)

### Women, Children

Professor Carl F. Mueller has a series called "Hymn Anthems for Junior or Women's Choirs" (C. Fischer) that now includes "All Glory, Laud and Honor," "Come, Christians, Join to Sing," "Praise to the Lord," "Saviour, Blessed Saviour" and "Saviour, Teach Me." I recommend these for the juniors. Here are several other numbers of value:

Beckhelm—"By the Waters of Babylon." SSAA, unaccompanied. (Galaxy.)

Blanchard—"A Prayer for Youth." SSAA. Trumpet in B flat *ad lib.* (J. Fischer.)

Bortniansky-Breck—"Cherubim Song No. 7." SSA. (C. Fischer.)

Corsi-Scott—"Adoramus Te, Christe." SSA, unaccompanied. Latin words. (Choral Art.)

Dickinson—"The Shadows of Evening." SSA, unaccompanied *ad lib.* Good and easy. (Gray.)

France—"A Child's Prayer to the Shepherd." SA. (Harris.) Also "Jesus, Tender Shepherd." Pretty unison song for children. (Presser.)

Francis—"The Old Church Bell." Concert. SSA, unaccompanied. (Boosey-Hawkes-Belwin.)

Handel—"O Lovely Peace." SSA. (G. Schirmer, '47.) Also "Thanks Be to Thee," arioso from "Cantata con Stromenti." SSAA and A solo. (E. C. Schirmer, '47.)

Also "Worthy Is the Lamb." SSA. (G. Schirmer, '47.)

Haydn-Kraft—"Lo, My Shepherd Is Divine," from Kyrie of Mass 7. SSA. (G. Schirmer, '47.)

Marsh—"God's Care." SSA. (Schmidt.)

Peery—"Jesus Loves Me." SA. Good piece for children beginning to sing in two parts. (Presser.)

Stanford-Kraft—"Te Deum in B flat. (G. Schirmer.)

Vittoria-Talmadge—"Gaudet in Coelis." SSAA, unaccompanied. Latin words. Fine but difficult. (E. C. Schirmer, '47.)

Perhaps I should mention here an extended choral work for SSAA, with parts obtainable for chamber orchestra—"An American Psalm" (Music Press), by Robert Sanders. This runs to twenty-nine pages. It is recommended for concert use.

**For Men's Voices**

I receive little for men except arrangements of Negro spirituals, about which a separate article is needed sometime. I like Homer Whitford's anthem on a Russian air, "Praise to God, the Almighty" (Birchard) and Channing Lefebvre's "Hymn of Gratitude" (Galaxy) on a masculine Welsh melody. See both of these. Carl Delis has arranged Kremser's "Prayer of Thanksgiving" for TB, accompanied (G. Schirmer). C. Albert Scholl has a good unaccompanied anthem, "O Lord Most Holy" (Mills Music). Birchard publishes Gretchaninoff's "Hall, O Virgin." Kenneth Downing has arranged O'Hara's popular "I Walked Today Where Jesus Walked" (G. Schirmer, '47.)

**Canticles, Descants, Response**

There are two good new settings of the "Benedictus Es, Domine": one in E flat by Arthur B. Jennings (Gray) and one by Eric DeLamarter (Witmark), with effective use of bass solo.

The best new communion service is by Dr. D. McK. Williams in D minor (Gray); it is in two parts. There are three good settings of the Magnificat and Nunc Dimittis—two with fauxbourdons by Healey Willan (Gray), with valuable suggestions for performance in a note written by the great Canadian composer; and one by Herbert Murrill in E (Oxford Press, '47.)

Dr. Williams has a book of "Thirty-four Hymn Descants" (Gray), five of which will be useful this Christmas. Norman Coke-Jephcott has on a leaflet a descant (curiously called a prelude on the cover) on "Duke Street" (Gray); this was composed for the golden anniversary of the A.G.O. in the New York Cathedral of St. John the Divine. It swings up to an admirable climax.

Birchard publishes on a card William

C. Hartshorn's useful offertory response, "The Offering of the Grateful Heart," with text paraphrased from the poet Whittier.

**White Spiritual**

For some time evidence has been growing of the beauty which may be found in old white spirituals sung in our mountains and other remote regions. I like very much one called "Jesus Walked This Lonesome Valley" (Kjos), edited by Beatrice and Max Krone. Perhaps you will reserve it for a choir concert, but no more sincere music could be found for a service of worship. I am mentioning it separately here to emphasize it. It belongs with the notable collections of Mrs. Buchanan and Professor George Pullen Jackson and with the carols discovered by Niles.

**Vocal Solos**

The firm of G. Schirmer has published one decidedly good solo with an unhackneyed text. William Wuthenow's "Jesus Rose in the Morning," in two keys, is not for Easter; it tells of Christ rising early to pray as our Intercessor.

For the Christian Science service a quiet and attractive solo called "Be Ye Kind" has been composed by Miss Katherine K. Davis for low voice (Galaxy). It is equally appropriate for any other church service, the text being taken from Ephesians.

Miss Beth Miller has arranged the middle tune from "Finlandia" to a text beginning "Eternal God Our Father" (C. Fischer). This is for medium voice.

A gentleman bearing the great name of Booker T. Washington has arranged for medium voice (with a top F) the beloved Negro spiritual "Were You There?" (Presser). The arrangement is properly simple and has been used by Miss Helen Traubel.

Miss Katherine Davis and Miss Nancy Loring have edited two volumes of twenty sacred songs for medium voice called "Sing unto the Lord" (C. Fischer). I am not sure that I care to hear sacred texts to Franz and Wolf, and the two songs by Gounod do not appeal to me, but there are some other useful pieces here and the editing is excellent. The A. P. Schmidt Company publishes a book of "Ten Scriptural Songs" for medium voice, numbers from the company's own catalogue, by such composers as Galbraith, Liddle and Warford. There is yet another collection for medium voice, eleven pieces called "Songs for the Church" (Summy), also recent, though they include the late Dean Lutkin's "The Lord Bless You and Keep You," originally a widely used choral number at benediction.

**Organ Solos**

Because this article is already so long—and written after examination week of Cornell's summer session—I shall mention here chiefly very easy publications for which there is a real need. The first of them is "Chapel Echoes" (Presser), edited by Rob Roy Peery, a book of short and easy pieces which can be played on a piano by a young performer or by anyone else who lacks much technical skill. Most of the thirty-two pieces are simple arrangements of great melodies from symphonies and other classics.

Henry Coleman has edited "Short Pieces for the Organ from the Anna Magdalena Book by J. S. Bach" (Oxford). These five simple dances always appeal to the young. Marcel Dupré has a collection of "Eight Short Preludes on Gregorian Themes" (McLaughlin & Reilly). These are on two staves and are very easy, but beautifully put together.

Last there is a charming prelude of three pages by Douglas Steele "On Gibbons' Angel's Song" (Novello). If I remember correctly, the "Angel's Song" is number 34 in the famous set. It has great charm of its own, enhanced by a treatment that you will use over and over again in your services.

**Addenda: Christmas**

A large number of our best Christmas carols have been composed by women. Think, for example, of the exquisite ones by Mabel Daniels (Schmidt) or those by Roberta Bitgood (Gray). In the Galaxy Music Corporation's new offerings there are two admirable numbers for mixed voices. One is Mary Weaver's "On the Eve of the First Christmas," an exception to two rules: first, that composers seldom write poetical words and, second, that carols should not be tinged with sadness. This lovely carol sounds in text and music like something delicate and deeply felt out of the middle ages. It is to be sung unaccompanied, with soprano solo. The other number is Katherine K. Davis' "To Shepherds Fast Asleep," which is longer (ten pages) and has excellent variety, to which the organ contributes discreetly; there is a section for men's voices and one for women, with a fine climax for full choir. All is bright and joyful.

Another excellent Galaxy carol is Richard Kountz's arrangement for SATB with juniors (SA) of the Slovak carol "Rise Up Early." This too is a jubilant number with Alleluias.

My selections from Galaxy end with George Mead's variations on the old English carol "I Saw Three Ships," a charming accompanied number of twelve pages.

The firm of J. Fischer has another admirable carol by a woman, Margrethe Hokanson, called "Infant Jesu." The text by Agnes P. Olsen reminds you of the innocence found in Blake's verse. This can be sung unaccompanied *ad lib.* On the last page a solo voice, preferably alto, sings against the choir in effective manner. The whole carol is quiet and meditative, in the spirit of adoration.

Harold Flammer publishes several new things for Christmas and Advent. For Advent I suggest "The Lord Is Coming Back," in the style of a white spiritual or revival hymn, by Noble Cain, with some of the choral divisions that he likes. You will need to be careful not to make the urgent rhythm too secular in suggestion. Other good Flammer issues I arrange in the order of my own preference, my favorite first:

Buckwalter—"Now Let Him Sleep." Unaccompanied. Rather frequent modulations for a carol.

Taylor, Dorothy J.—"Now Sing We Noel." Unaccompanied. A few divisions for women's voices.

Maltzoff—"Russian Carol." Unaccompanied. Women divide. Interesting use of basso ostinato on one note. The same composer's "Sleep, My Jesu," with soprano solo, is pretty but not Russian in style.

Damsgard—"Glory Be to God." Simple, in six-eight time.

There are two booklets for younger singers. One is George Vause's "Christmas Carols for Junior Choir" (Flammer), including eight carols, of which the most interesting is "The Little Black Lamb," in Negro rhythm. Most of these are in two parts. "Four Christmas Carols for Youthful Choirs" (Maxwell-Wirges Publications, New York) are original numbers with words by Margaret Bristol and music by Marion Ohlson. They are all rather short, but Miss Ohlson has arranged modulatory interludes so that the set can be sung without pause. The choral parts are for SAB, and the suggestion is that pupils in junior and senior high schools will enjoy these easy and pretty carols.

For treble voices and women there are several numbers. Neidlinger's very popular solo, "The Birthday of a King," has been arranged by Professor Howard D. McKinney for SA (J. Fischer). There are several carols for SSA, published by Flammer, of which I mention first one by a famous director of women's choirs these many years, Herbert S. Sammond, whose "Christmas Bells" is a bright and graceful number to be sung unaccompanied. A more difficult and ambitious piece, suited to concerts, is "Ring, Ring, Ye Bells" by Jean Williams; the bell effects in the accompaniment obviously demand a piano, and the text is suited to the New Year. Noble Cain has arranged for unaccompanied singing (*ad lib.*) Clare Clement's pretty "Christmas Serenade." Frances Williams has two carols, of which the more effective is probably "Silent Are the Meadows."

As I was typing this article I received a new carol for SATB by J. R. Gillette—one of his best—called "Lowly in a Manger" (J. A. Parks Company, Chicago). There is a part for children's voices in unison or a soprano soloist.

For TTBB there is a good new collection edited by Walter Wismar called "The King of Glory" (Concordia). The twelve numbers are all skillfully arranged for unaccompanied singing and include such favorites as "Adeste Fideles" and "Silent Night." Perhaps you could use at Advent or Christmas the rich, dark and somewhat thick anthem which N. Lindsay Norden has arranged from Tschesnokoff, "Salvation Is Created" (J. Fischer); nobody in this country knows better how to find the really effective Russian numbers.

An easy extended work for choir is "The Incarnation of the Word of God" (Maxwell-Wirges) by Richard Maxwell and William Wirges. The form is that of a so-called "cantorio," with important parts for a narrator (the minister, perhaps), STBar soloists and male trio and quartet. This is sixty pages in length. The original music is pleasant though simple; there are also quotations from "Adeste Fideles," "Silent Night" and "God So Loved the World."

**Anthems**

In November of this year we are to celebrate the bicentenary of the death of a great hymn-writer, Isaac Watts. I suggest that you use an anthem setting by Claude Means of the poet's "Come, Let Us Join Our Cheerful Songs" (J. Fischer). There are SB solos *ad lib.* and the piece moves along with masculine strength. It is one of the best anthems of the year.

Another cheerful number is A. W. Ward's arrangement of "All Hail the Power of Jesus' Name" (Flammer), with parts for two trumpets in B flat and timpani; the congregation may come in on the last stanza. The familiar tune called "Miles Lane" is used throughout. This would do well for Thanksgiving.

Three anthems from the Oxford Press are attractive: Henry Coleman's arrangement of "Jesus, Lover of My Soul" to the tune "Aberystwyth"—and a grand tune it is; W. K. Stanton's anthem to Edmund Spenser's Easter sonnet, "Most Glorious Lord of Life," and Leonard Blake's

"Christ for the World We Sing" for missionary services or U.N. Speaking of Easter, H. G. Ley has arranged for SSA the Vulpius song "The Strife Is O'er" (Oxford).

Because the "Benedictus Es, Domine" is often sung in nonliturgical churches as an anthem, let me mention here a good setting of it by N. Lindsay Norden in B minor (Schmidt). I like it somewhat better than his new anthem, "Thy Servant, Lord" (Schmidt), with good words from the Union Prayer-book.

**Organ Solos**

The piece that I have been playing over and over again is Harold Darke's Meditation on "Brother James' Air" (Oxford), a hauntingly beautiful piece on a great melody. I suppose that most of my readers use the "Air" in anthem form to the Twenty-third Psalm; the organ piece can be used at the same service—and at many others. I recommend also warmly, though not quite so enthusiastically, Four Preludes on Hymn-tunes by Gordon Cameron (Novello); the set includes easy and reverent treatment of "St. Columba," "Stracathro," "Franconia" and "Quam Dilecta." One other piece by an English organist I have returned to play more than once is Alec Rowley's "Pavan" (Gray). All these are easy and are real music.

**POCONO MUSIC SCHOOL IS**

**LED BY DR. PAUL ENSRUD**

Annually during the first two weeks of August the Pocono Church Music School holds its sessions at Ministerium Camp near Shawnee-on-Delaware, Pa. The school was founded by Dr. Paul Ensrud, who for the last seven years has been minister of music at St. John's Lutheran Church, Allentown, Pa., and who this fall joins the faculty of St. Olaf College, Northfield, Minn. Dr. Ensrud will continue as dean of the school. The school was begun under private guarantors, but is now supported by the Pennsylvania Ministerium of the United Lutheran Church as a service to the cause of church music in all denominations.

The camp has exceptionally good equipment and is situated in the heart of the vacation country of the Pocono Mountains. On the faculty were the dean, the Rev. Carl Bergen of Hoboken, N. J., teacher of Gregorian chant at Union Theological Seminary; Professor Harold A. Decker of Wichita University, Wichita,

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Kan.; the Rev. John A. Kaercher of Scranton, Pa.; Professor Ludwig Lenel of Elmhurst College, Elmhurst, Ill., and the Rev. Frederick M. Otto of Fremont, Ohio. Miss Jane Taylor, formerly director of Camp Hagan, was in charge of recreation. Courses were offered in Gregorian chant, group vocal methods, choral techniques and interpretation, conducting, the church music of Bach and his immediate predecessors, liturgy and choral repertoire. All the major music publishers cooperated in a display of materials. Fourteen states and seven denominations were represented in the school.

One of the highlights of the school was the first radio performance of the Buxtehude cantata "Laude Sion Salvatorem," a work recently edited by F. M. Otto, with English translation by Georgia Otto, published by the Chantry Press, Fremont, Ohio.

Several guest speakers were heard, among them Guseppe Moschetti, who will become minister of music at St. John's Lutheran Church, Allentown, in September, and Dr. Henry Cornelsen, who told of his recent mission to China.

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## THE DIAPASON

ESTABLISHED IN 1909.

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A Monthly News-Magazine Devoted to the Organ and to Organists and Choir Directors. Official Journal of the American Guild of Organists, of the Canadian College of Organists, and of the Hymn Society of America.

S. E. GRUENSTEIN, Editor and Publisher

Editorial and business office, 1511 Kimball Building, Wabash Avenue and Jackson Boulevard, Chicago 4, Ill. Telephone: Harrison 3149.

Subscription price, \$1.50 a year, in advance. Single copies, 15 cents. Back numbers more than a year old, 25 cents. Foreign subscriptions must be paid in United States funds or the equivalent thereof.

Advertising rates on application. Changes of address received later than the 20th of the month cannot be made in time for the next issue.

CHICAGO, OCTOBER 1, 1948

### History of Organ Wind

When the electric fan blower was invented the organ and its music won a distinct gain, which has hardly received the attention it deserves. The younger generation, which has not known any other method of providing the wind, can hardly be expected to realize this; but there are still surviving many who had to rely on the man at the pump handle, who so often, according to organ lore, was temperamental and not too reliable, and on the water motor, which replaced him. When one realizes that without wind there would be no organ music it seems that the subject of providing this essential should receive some recognition.

Two items bring the foregoing to mind. One is a newspaper story from Lenox, Mass., which states that the historic Congregational Church-on-the-Hill, built 143 years ago, has been wired for electricity and that on Aug. 22 a dedication service marking the installation of the new electric organ blower was held in the white-painted colonial edifice. At the same time John W. Kilmer, 73 years old, organ pumper for sixty-one years, lost his job. The trustees, however, decided to pension him for life at his present salary. At his request he is to be permitted to resume his seat every Sunday morning at the organ pump handle, in the rear gallery, just to be ready "in case the current fails."

During sixty-one years Mr. Kilmer never has missed a Sunday at the ninety-year-old Johnson organ, which was built at Westfield, Mass. The electrical equipment, including the organ blower, is the gift of Mrs. Oscar M. Whittemore as a memorial to her husband, who was a choir tenor soloist.

The other item which has suggested thoughts on the now extinct organ blower is the fact that it is just twenty years since the death of Ira Hobart Spencer, to whose inventive genius credit for modern ways of providing wind for the organ is largely due. In an editorial in our October, 1938, issue we recalled Mr. Spencer and what he achieved. That editorial is reprinted on this page for the benefit of those who never have known, or who have forgotten, the era before the fan blower.

In Chicago this summer the railroads of the United States have conducted a fair whose exhibits give a vivid picture of the romantic development of rail transportation since it crowded out the stage coach. There is no less romance in the development of the organ, which has undergone a complete mechanical revolution since the turn of the century. There are some people who wish to go back to the days of Bach and his forerunners for their organs, tonally; we doubt that many would like to go back to the hand-blown tracker action instrument with its throbbing, uneven wind supply; the sweat-producing job of playing when three manuals were coupled; when there were

no combination pistons, and when the flat pedalboard compelled recitalists to slide back and forth on the long bench.

### Romance of Organ Wind

[Reprinted from the issue of THE DIAPASON of Oct. 1, 1938.]

When we take a few moments off from the busy rush to look back into the past we realize the fascination of history. The majority of our readers are no doubt a little like Lot's unfortunate wife and read the column devoted to recalling events of twenty-five and ten years ago on this page. These readers saw a short paragraph in the June issue recording the death of Ira Hobart Spencer in April, 1928. To our younger readers this did not bring up any memories, for they are accustomed to steady and sufficient organ wind and never have known the annoyances of the day when it was provided through exertion of muscle and when the human element had to be reckoned with by every organist. The majority of them do not even recall the uneven pulsations of the water motor, which was a great improvement in that it was not human. The older men, whose career at the organ goes back at least forty or fifty years, if their memories are good, do not even yet take wind in the pipes for granted. They remember when one had to be gracious to the blower; when that functionary often was more temperamental than the organist; when it always took two to play and perfect teamwork was not easy to achieve. Those were the days when so many good stories were told of blowers who did not do their part efficiently, who went to sleep, who imbibed too freely, or who never overlooked an opportunity to make it clear to the organist that without the wind they stirred up the most talented efforts of the man at the keyboard were in vain. The stories still survive, and so do some of the old blowers, as proved by the Guild of Former Organ Pumpers, which has a dinner in one city or another at intervals to prove "that not all successful men had their start in life selling newspapers."

Mr. Spencer was a leading figure in all three eras of providing organ wind—manual, hydraulic and electrical. As a youth he pumped the organ in church. Tiring of hard labor at the bellows handle, he devised a crude but nevertheless efficient water motor to do his work while he sat by; but when the church authorities discovered the thing he lost his job. In 1892 Mr. Spencer developed the Spencer water motor, which proved very successful, and at that time was a decided forward step. In fact, a number of these water motors are still in use in some of the smaller churches. Following the water motor, there was developed the differential duplex rotary motor, and then came piston blowers. These were usually driven by a water or electric motor. With the growing use and availability of electricity, several methods were designed for providing electric motor drives for organ blowing. Where direct current was available, the feeder bellows were driven through a medium of belting, counter-shafting, sprockets, etc., by a motor, the speed of which was controlled by a rheostat. When alternating current was furnished, this arrangement could not be used, and it was in response to the demand for a satisfactory means for using alternating current motors that the fan blower was constructed, and in this field Mr. Spencer was a pioneer as the designer of the Orgoblo. The original fan blowers were crude machines compared with the much improved and perfected construction which is used on present-day equipment.

That the method of providing the indispensable breath of life, as necessary to organ music as the well-voiced pipe, has undergone as much improvement as the other mechanical features of the organ in the last half-century is illustrated by the fact that whereas organ blowing was a matter of one-man power in the days of old, today we have many organ blower installations running from fifteen to fifty horsepower. The memory of Ira Hobart Spencer should be honored by the organ world along with the great builders of organs.

A SERIES OF FOUR recitals was given on Wednesday evenings in July at St. Bartholomew's Church in New York City. Robert Kee played July 7, Robert Waller July 14 and Owen Brady July 21, while David Aboosh, oboe; Ralph Mendelson, violin, and Mr. Brady at the organ gave an ensemble program for the last recital.

### CHURCH MUSIC "WORKSHOP" HELD AT SCARRITT COLLEGE

The joint university workshop in church music held at Scarritt College, Nashville, Tenn., June 28 through July 2, had its climax in a church music festival the last night under the direction of Professor John Milton Kelly. This marked the conclusion of the second annual workshop.

Mr. Kelly, director of sacred music of the Presbyterian Church, U.S.A., and Mrs. Kelly were visiting professors and conducted its classes, discussion groups and evening programs, with the assistance of Irving Wolfe, head of the division of music at George Peabody College for Teachers; Alan Irwin, dean of the conservatory of music of Ward-Belmont School, and Allan Burt, chairman of the department of fine arts at Scarritt College. Hymnology, conducting, junior choir methods and vocal techniques constituted the subject matter. Dr. Wolfe's classes considered materials for the average choir, while Dean Irwin gave instruction in organ playing, supplemented with demonstrations. Among the thirty-five organists, choir directors, pastors and ministers of music registered there were members of several denominations from ten Southeastern states and Cuba. A watermelon cutting and an evening of folk dancing were extracurricular features.

### An Example of Injustice

Toledo, Ohio, Aug. 26, 1948.—Dear Mr. Gruenstein:

Yesterday a letter came from an old friend in another part of the country. This friend is an extremely able choir director and organist, possessed of genuine religious sensitivity, with a fine background of study under competent teachers, and a bachelor of music degree from one of our reputable universities.

For several years she has been the underpaid organist and director in one of the largest churches in her community, has taken her part in Guild affairs and community activities, and has maintained a large class of piano and organ pupils. In her personal life she has found time to care for a husband and three children. All this time she has been plagued by a musically ignorant minister and by the usual interference from trustees and other church officials who want to manipulate the musical program to their own purposes—hiring their friends as soloists, and all that sort of thing.

She tells me that on the last Sunday in June, after the morning service, her four soloists were called into the minister's study and summarily dismissed—she having had no prior hint that this was to be done. Then she was informed that two singers in the church would have charge of the musical program during the summer and would choose the music.

The natural reaction of a trained musician who is faced with a situation like this is to resign. But there is no position in the community which pays better; she cannot desert her family to look elsewhere and she needs the \$50 a month. So she swallows the insults and continues to do her best.

All of your readers, Mr. Gruenstein, have known of cases like this. It happens far too often. It is time for the Guild to concern itself with the problem of what can be done.

I am preparing an address to be delivered in a couple of weeks before some of the Ohio Congregational ministers, on the subject "The Minister's Responsibility in Relation to the Music of the Church." One of the points I shall make is that if he has no musical background and is fortunate enough to have a trained organist and director, he should work with his church musicians and should not attempt to dictate what music or what kind of music should be used.

Frequently, however, in cases such as I have described, the minister is blamed for what is not his fault. Sometimes he is forced to do the dirty work for laymen who know nothing about music, but who "know what they like," who are elected to boards of trustees or appointed members of music committees, and who handle the personnel problems of the church in the same high-handed way they would like to handle their business affairs, if the unions would let them get away with it.

Of course, the problems of the church are different from the problems of the business world; but when devoted and well-trained church musicians (underpaid

### Looking Back Into The Past

Thirty-five years ago the following news was recorded in the issue of Oct. 1, 1913—

Lynnwood Farnam left Montreal after a holiday trip in France to take up his new duties as organist and choirmaster of Emmanuel Church, Boston.

Hugo P. Goodwin returned to Chicago after a year of study with Widor in Paris. Herbert E. Hyde at the same time returned from Europe and resumed his post at St. Peter's Episcopal Church, Chicago.

The battle over movable and immovable combinations continued in the columns of THE DIAPASON and those who took part in the October issue included the Rev. J. H. Burn of Scotland, Clifford Demarest and Ernest M. Skinner.

Twenty-five years ago the following news was recorded in the issue of Oct. 1, 1923—

"Fireside Fancies," by Joseph Clokey, had just been published and was reviewed by Harold V. Milligan in his column.

Marcel Dupré arrived in New York Sept. 26 for his second American tour.

The National Association of Organists brought its sixteenth annual convention to a close at Rochester, N. Y., Aug. 31. T. Tertius Noble was re-elected president of the organization.

The Austin Organ Company was awarded the contract to build a four-manual municipal organ for Chattanooga, Tenn.

Ten years ago the following news was recorded in the issue of Oct. 1, 1938—

Kitchener Center of the Canadian College of Organists acted as hosts for the 1938 convention of the College, held there Aug. 30 to Sept. 1, and a program of recitals, lectures and social events was carried out successfully in Kitchener and in the neighboring city of Guelph.

A study of exports of musical instruments made by George R. Donnelly of the Bureau of Foreign and Domestic Commerce at Washington showed that in 1937 a total of 155 pipe organs were exported from the United States and their value was \$218,534. These instruments were installed principally in the United Kingdom, the Union of South Africa and Canada.

Oliver A. Schantz, well known throughout the organ world through his connection with the Zephyr Electric Organ Blower Company of Orrville, Ohio, passed away at his home Aug. 26 at the age of 56 years.

Dr. James Kendrick Pyne, the distinguished English organist, died Sept. 3 at Ilford, in Essex, at the age of 86 years. He was organist of Manchester Cathedral for twenty-two years and previously had served at Winchester and Chichester Cathedrals. For a year in 1875 he was in America as organist of St. Mark's Church in Philadelphia.

Robert George Barrow, organist and choirmaster of the Washington Cathedral, and Miss Esther E. Jones, head of the music department of Mount Vernon Seminary, were married Aug. 11 in the chapel of Smith College at Northampton, Mass.

and without social security rights) are insulted and overruled at every turn, it is time for the Guild to get down to brass tacks. In cases like this I should like to see the organist resign and the Guild members refuse to have anything to do with that church until satisfactory adjustments are made.

The Christian Church is supposed to stand for harmonious relations in all human affairs, including those between employers and employes. Its members are supposed to carry over the Christian spirit from the church into their everyday activities. When this process is reversed, and dictatorial business methods are brought into the church, and the church's business is carried on according to sweatshop standards, the church's inconsistencies and inhumanities should be emphatically brought to its own attention and to the attention of others.

I should appreciate hearing what others may have to say about this matter.

Cordially yours,

THOMAS CURTIS.

[Associate Minister, Minister of Music, Washington Congregational Church, and dean, Toledo Chapter, American Guild of Organists.]



**MRS. FILLINGER APPOINTED  
TO ST. BERNARD'S, PITTSBURGH**

After a residence of several years in Chicago, during which time she added to her reputation as a church and recital organist, Mrs. Valentina Woshner Fillingier has returned to Pittsburgh and has been appointed organist of St. Bernard's Catholic Church in Mount Lebanon. Mrs. Fillingier, a native of Pittsburgh, has been a pupil of Dr. Caspar P. Koch, organist of North Side Carnegie Hall.

Two of Mrs. Fillingier's programs at St. Bernard's Church in August have been these:

Aug. 15—"Saluto Angelico," Karg-Elert; Introit, "Gaudeamus" (Gregorian); "Ave Maris Stella," Dupré; Andante from "Grande Piece Symphonique," Franck; "Carillon de Westminster," Vierne.

Aug. 22—Antiphon 5, Dupré; Chorale Prelude, "O Queen of Peerless Majesty," Kreckel; "Optimem Partem" (Gregorian); Prelude in E flat ("St. Anne"), Bach.

KENNETH W. JEWELL, A.A.G.O., who has been professor of organ and theory at Eureka College and minister of music of the First Christian Church of Eureka, Ill., has been appointed minister of music of the Westminster Presbyterian Church, Grand Rapids, Mich. He will preside over a three-manual Skinner organ and conduct four choirs. Mrs. Jewell will assist him by conducting the junior choirs and they began the new work Sept. 1.

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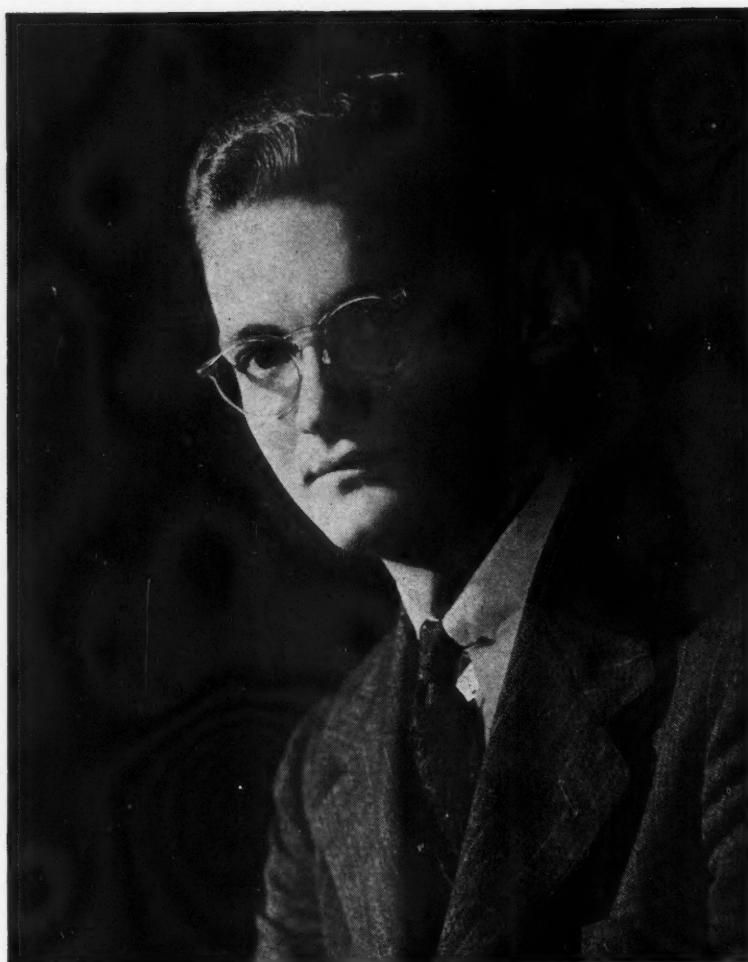


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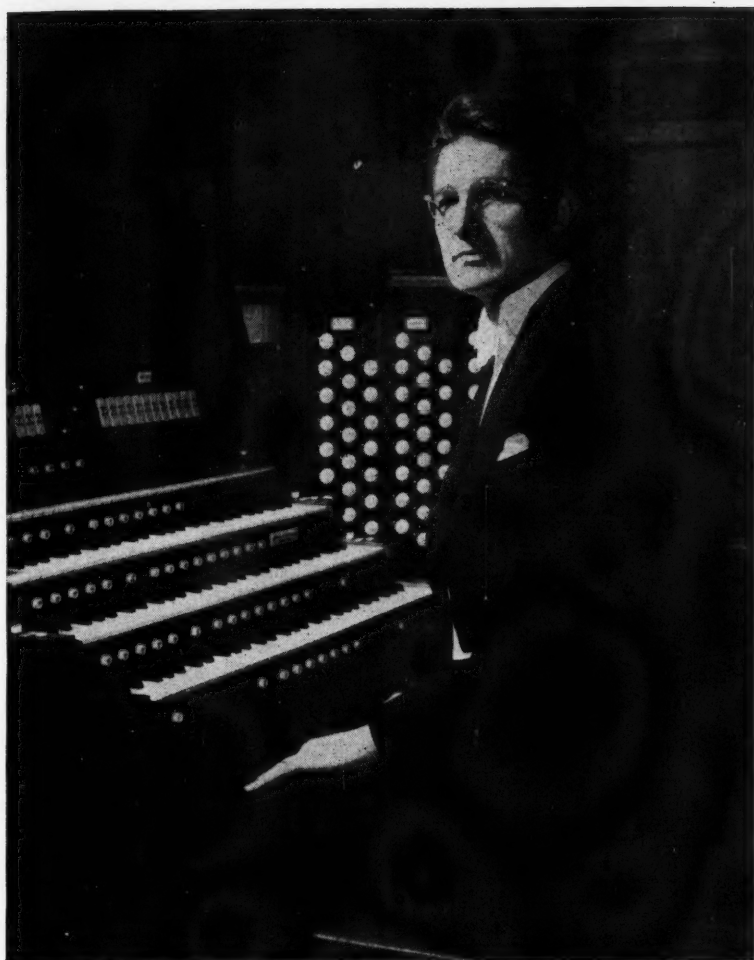
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OWEN WILSON BRADY



OWEN WILSON BRADY, assistant organist and choirmaster of St. Bartholomew's Church in New York, was born in Denver, Colo., July 1, 1923, the son of the Rev. and Mrs. Charles H. Brady. His piano instruction began at the age of 6 with Dr. Cateau Stegeman Tracy, director of the Liszt School of Music, Denver. Four years later Charles W. Deems, organist and choirmaster at St. Barnabas' Episcopal Church, of which Mr. Brady's father was rector, gave him his first lessons on the organ. When Owen was 12 years old Mr. Deems suffered a stroke and the pupil was called upon to assist at his first major service. The church subsequently appointed Everett Jay Hilty as organist and choirmaster. Mr. Brady's study with Mr. Hilty began immediately and continued through his sophomore year at the University of Colorado. Piano study was continued with Mark Wessel, head of the piano department. Mr. Brady also appeared as organist for the university chorus and the concert band.

Through the courtesy of David Pew, organist and choirmaster of St. John's Episcopal Cathedral, Denver, Mr. Brady gave organ recitals, and also piano and organ programs with his aunt, Emmy Brady Rogers, concert pianist, of Denver. He gained a love of opera through being associated with the Central City Opera Association of Denver, and directed the music of St. Paul's Mission Church, Central City, Colo., during the opera festival season, with a choir of singers from the opera chorus.

Attendance at the Evergreen Conference of Church Music at Evergreen, Colo., made possible study with Leo Sowerby, Leonard Ellinwood and Myron Casner, as well as the dean of the conference, the Rev. Walter Williams, rector of St. Mark's Episcopal Church, Denver.

In the navy at the training station in Farragut, Idaho, Mr. Brady sang with, and later directed, the "Men of Note," a male choral group organized and directed by Bob Mitchell, founder and director of the Mitchell Boy Choir of Hollywood. At the naval chaplain's school, College of William and Mary, Williamsburg, Va., he was graduated with the petty officer rating of specialist W (chaplain's assis-

tant), third-class. He was sent to St. Thomas, Virgin Islands, where as assistant to Chaplain Truman Potter and in collaboration with Lieutenant Karl Seman of the marine corps he was instrumental in producing a variety musical show combining the talents of all service forces on the island. The navy later transferred him to the naval hospital in San Juan, Puerto Rico. As a first-class petty officer Mr. Brady went to the naval air station in Jacksonville, Fla., where he had his last assignment as assistant to Robert Kee, chief petty officer in charge of religious music. After his release from the navy he resumed study at the University of Colorado until he went to the Juilliard School in New York City. Organ study was continued under Dr. David McK. Williams, E. Power Biggs and Vernon de Tar. Theory and preparation for the American Guild of Organists examinations were pursued with Harold Friedell, organist and choirmaster of St. Bartholomew's Church, and Bronson Ragan.

In March, 1947, Mr. Brady was appointed assistant organist and choirmaster at St. Bartholomew's, where he directs the choir and plays during Mr. Friedell's vacation, gives recitals in a musical series throughout the year and directs the summer recital series. In addition he has been organist and choirmaster of Trinity Episcopal Church, Roslyn, Long Island, where he has directed a mixed choir and a junior choir for the last year. He has given that up to accept a recent appointment as organist of St. Stephen's Episcopal Church, New York City. At St. Stephen's he will also direct the choir of men and boys. Mr. Brady became an associate of the American Guild of Organists last spring.

When Mr. Brady enrolled at the Juilliard School his parents also came East. His father is serving as senior assistant minister to the Rev. Samuel Shoemaker, rector of Calvary Episcopal Church, New York.

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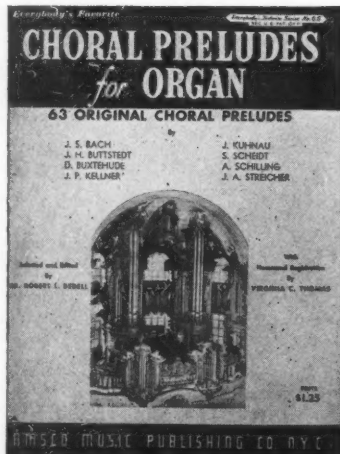
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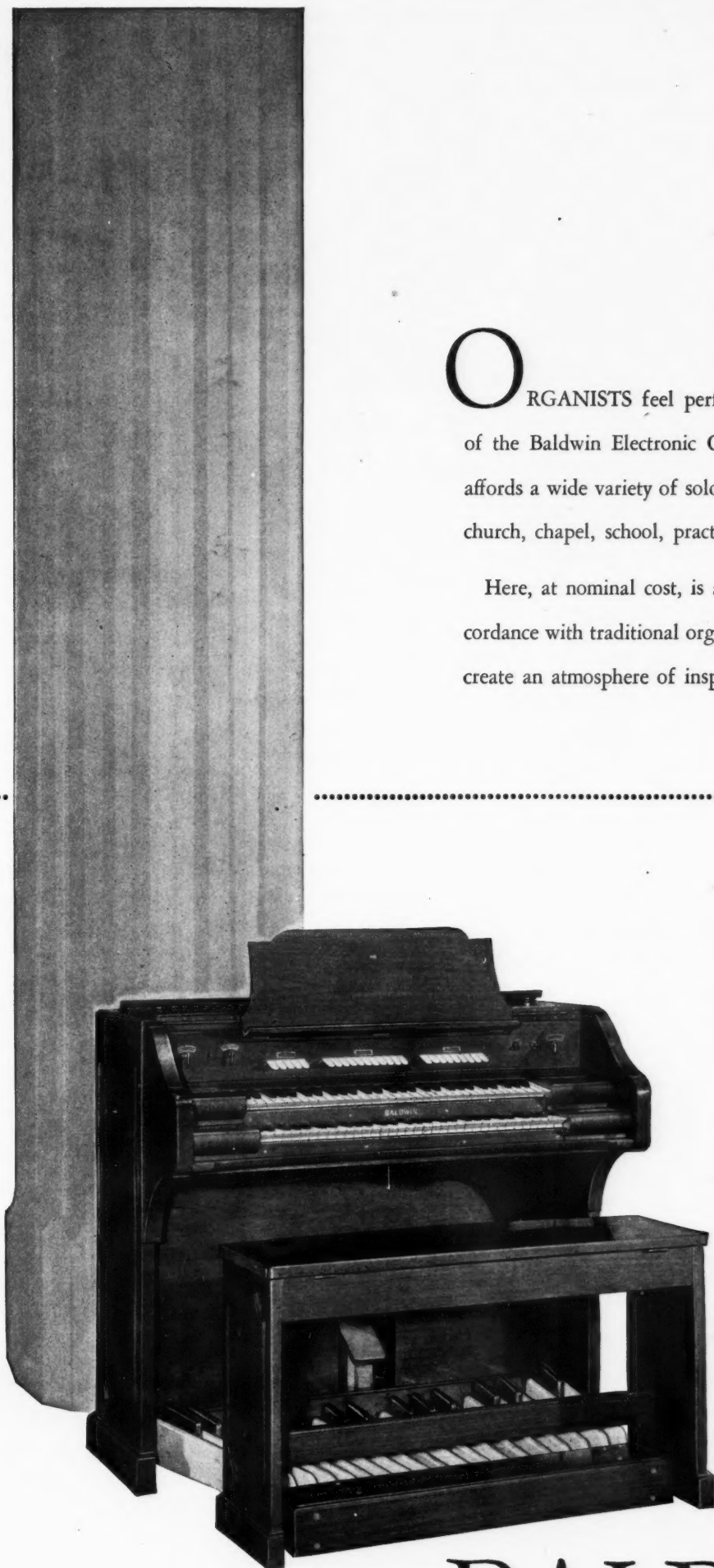
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**West Coast Organs  
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Attract a Traveler**

By SEWARD H. BRUSH

When we set out on our freighter trip down the west coast I planned to see and play on as many organs as possible in the short time that our ship was in the different ports. I met with many difficulties, mainly that of the language, but found that even the churches observed the inevitable siesta from noon to 3. But in spite of the fact that we didn't speak the same tongue and were of different faiths and nationalities, I received the utmost courtesy and kindness from all with whom I came into contact. If there is any real unfriendliness between the people of North and South America it was nowhere in evidence on our trip.

I can't say with certainty that I saw all the organs on the west coast, but I believe that with one or two exceptions such was the case. My usual approach was to inquire in the music stores as to the location of the finest organs. If I was unable to understand the directions given in Spanish (and I frequently could not) the proprietor would make a diagram which helped me immensely.

The first stop, at Buena Ventura, Colombia, was a complete flop musically. The commodious cathedral boasted of only a small reed organ and the only music I heard was that of a small orchestra in the leading hotel playing North American dance music several years old. I might add here that most of the leading hotels and restaurants in the different cities employed orchestras which played at the tea hour and for evening dinner. It's a sad commentary on North American music that the farther we got away from the country the better the music became.

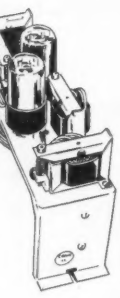
One evening as we were strolling along a street in Guayaquil, Ecuador, we heard some fine singing coming from the second floor of a building. Our American curiosity getting the better of us, we climbed the stairs to find a men's chorus in a rehearsal. This is a splendid group under the direction of Angelo Negri, formerly of San Francisco. I asked the location of the best church organ in the city and was given a note to a Padre Frejardo of St. Francis' Church, whom I met the next day. The young padre was very gracious and escorted me to the choir loft, where I found a two-manual instrument which, according to the name plate, had been built in Ludwigsburg, Germany, by C. F. Walcker & Co. in 1906. The organ, of pneumatic action, has no unusual stops, no couplers and no crescendo pedal. Instead there were three tablets, "piano," "medium" and "tutti," which increased the volume. With full organ the instrument was well balanced and had a brilliant tone. Unmindful of the worshipers below the good padre kept adding or reducing stops as I played, seeming to know instinctively when to change registrations for me.

The great cathedral in Lima contains an instrument built by Hipolito Loret of Belgium in 1855. In many respects it is a very unusual organ, principally in the arrangement of the stops, many of them being placed outside the lid. Unfamiliar stops were the ventill, physharmonica, tostiera and tira. The organ is in a bad state of repair and hadn't been played for some time. The keys were completely bare of ivory. When Flor Peeters, the Belgian organist, was in Redlands recently I asked him about the Loret organ and he said the factory had been in his home city, Malines, but the company had been dissolved many years ago.

A guide at the Hotel Astur in Valparaiso was of great help to me in that city. When I was unable to find a priest or sexton in the cathedral I reported this to the guide, who took me in tow, found the sexton at long last and then got me into the choir loft, where I found a Cavaille-Coll made in Paris. The organ is rather small, with four stops on the great and five on the swell, the only strange stop being a montre. The sexton did a good job of pumping by hand, this being the only organ I found which was not operated electrically. When I asked him the age of the organ he took every panel off the rear in search of a



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date. I had difficulty in making him realize that the age was not that important.

Two blocks from the cathedral is the Church of Los Padres Franciscas, where I found another larger Cavaille-Coll. On this occasion, instead of a sexton, we had a young padre as our guide. Although he spoke no English, he was most kind and helpful and spent a long time in showing me pleasing combinations of which he was proud. There was a most unusual feature about this organ: Instead of the stops being marked 16, 8 and 4, as we are accustomed to, these were marked 26, 13 and 6, the 13 ft. corresponding in pitch to our 8 ft. Also there was a lleno, marked 3 ft., a dulciana, 6½ ft., octava, 6½ ft. and a tacet. Since my return here I have been unable to find any one who is familiar with those notations. When I felt that I had

taken enough of the good padre's time I asked him if I could make a small contribution for all his kindness. He replied: "I am very happy if I have given you pleasure and I will accept nothing either for my church or for myself."

In the cathedral of Santiago I discovered the only three-manual organ on our trip. We were fortunate in being in the cathedral for the 10 o'clock mass and in meeting the splendid organist, Maximilian Chaves, also a teacher and composer. The music from the organ and the trio of male voices under the direction of Guilio Castro, an excellent young tenor, was truly inspiring. Language differences were again a handicap, but I found the men genial and friendly. When I showed them my A. G. O. card they asked me the meaning of the words "in good standing." I had difficulty in making them understand the words meant

merely that I had paid my dues. The organ, of tracker action, has many lovely stops and was built by Robert Flight & Sons of London. I am entirely unfamiliar with this name and Grove's Dictionary, although describing more than a score of English church organs, does not mention this builder.

This instrument has had quite a history. Originally destined for a city in Australia, it was salvaged when the ship was wrecked off the Chilean coast after the long trip around the Horn and the Santiago cathedral was able to purchase it.

There is said to be an organ of good size in the La Merced Church in Santiago but we failed to see it for lack of time.

All in all I found my "project" a happy one and would commend it to organists who visit foreign parts.



**E. P. BIGGS RECITAL TOUR  
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Columbia Artists Management, Division Judson, O'Neill & Judd, announces that E. Power Biggs is to fill many solo and orchestral engagements this season, with an extended tour across the country scheduled for January and February. In addition to solo programs, a special feature this year is a program of concertos with small orchestra, played and conducted by Mr. Biggs from the keyboard, on the lines of the concert that aroused interest and enthusiasm at the St. Louis A.G.O. convention. The first booking of the season for Mr. Biggs is in St. Louis Oct. 5, again with orchestra, this time featuring the Sowerby "Classic" Concerto, with the orchestra directed by Dr. Frank Harrison. Among the states to be visited are Louisiana, Texas, Oklahoma, Illinois, Wisconsin, Michigan; also several western states and Canada.

September marked the beginning of the seventh year of the Columbia network Sunday morning broadcasts played by Mr. Biggs from the Germanic Museum in Cambridge, Mass. Unusual works scheduled for this season include the Adagio and Rondo for organ and strings by Weber, the Six Quintets for organ and strings by Antoni Soler, as well as the Concerto for organ and harpsichord by the same composer. Other programs will be devoted to the three Franck Chorales and the three Hindemith Sonatas. Another trio of programs will present the three viola da gamba sonatas of Bach (played by Alfred Zighera), with the three Mendelssohn organ preludes and fugues. Music for organ and brasses at Thanksgiving, and for organ and viols (Boston Society of Ancient Instruments) at Christmas and the Handel organ concertos with the Fiedler Sinfonietta, Arthur Fiedler conducting, are other features.

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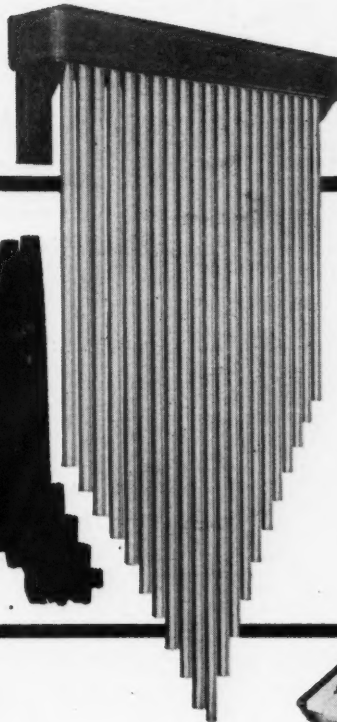
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- Pilgrimage (Unison).....arr. Edmund Jaques
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- Prayer of St. Francis.....Elinor R. Warren
- Communion in D minor.....David McK. Williams
- Benedicite Omnia Opera in E flat.....Frank Scherer
- Jubilate Deo in G.....Lura Heckenlively
- Magnificat and Nunc Dimittis (Set to  
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# Programs of Organ Recitals of the Month

**Hugh Porter, Sac.M.D., New York City**  
—Dr. Porter, director of the School of Sacred Music of Union Theological Seminary, gave a recital on the afternoon of Sept. 26 in James Chapel. His program consisted of these compositions: Three Chorale Preludes from the Eighteen Great ("Come, Holy Ghost," "Saviour of the Gentiles, Come" and "Lord Jesus Christ, Be Present Now"), Bach; Partita, "O God, Thou Faithful God," Bach; Chorale Improvisation, "Abide, O Dearest Jesus," Karg-Elert; "Primavera," Bingham; "Vision of the Eternal Church," Messiaen; Elevation, Dupré; Toccata, Jongen.

**Catharine Morgan, F.A.G.O., Norristown, Pa.**—Miss Morgan gave a series of recitals at the Wanamaker store in Philadelphia on Wednesday mornings in August. All her numbers were played from memory. Among her offerings were the following: Allegro from First Concerto, Handel; Chorale, Honegger; Prelude and Fugue ("St. Anne's") in E flat major, Bach; "Rosace," Mulet; First Symphony, Vierne; Prelude and Fugue in A minor, Bach; Andante from "Grande Piece Symphonique" and Finale in B flat, Franck; "L'Introit, L'Orgue Mystique," Cycle 37, Tournemire; Chorale Improvisation, "Praise to the Lord, the Almighty," Karg-Elert; "Carillon-Sortie," Mulet; Chorale Improvisations, "Ein feste Burg" and "Aus meines Herzens Grunde," Karg-Elert; Pastorale, Franck; Passacaglia and Fugue in C minor, Bach; "Carillon de Westminster," Vierne; Fantasia and Fugue in G minor and Vivace from Sixth Trio-Sonata, Bach; "Lauda Sion," from "Cathedral Echoes," Karg-Elert; "Pageant," Sowerby; Prelude and Fugue in B minor, Bach; "Priere," Litalze; "Carillon," "L'Orgue Mystique," Cycle 39, Tournemire; Scherzo, Fourth Symphony, Widor; Chorale in A minor, Franck; Second Pedal Etude, Yon; "Fugue a la Gigue," Bach; "Carillons," Bourdon; "Variations," Fifth Symphony, Widor; "Legend of the Mountain," Karg-Elert; Toccata, Sowerby.

**John K. Zorian, F.A.G.O., A.R.C.O., Williamsport, Pa.**—Mr. Zorian was organist for the summer at the historic Bruton Parish Church in Williamsburg, Va., from July 16 to Aug. 26 and during this period gave recitals Sundays, Tuesdays and Thursdays. Among the programs he presented were the following:

Aug. 12—Solemn Melody, Walford Davies; Fugue on the Name of "B-A-C-H," Schumann; Overture to "Tolomeo," Handel; Allegretto, Wolstenholme; Finale in E flat, Gullmant.

Aug. 24—Toccata in the Dorian Mode, Bach; Minuet and Gigue, Rameau; "Basso Ostinato," Arensky; Largo from "New World" Symphony, Dvorak; Fugue in D, Gullmant.

**Marshall Bidwell, Pittsburgh, Pa.**—Dr. Bidwell's opening recital for the season at Carnegie Music Hall will be played Oct. 2, when the program will include: Prelude and Fugue in C major, Lübeck; Chorale Prelude, "From God I Ne'er Will Turn Me," Buxtehude; Gavotte and "Aria con Variazioni," Martini; Suite (a group of five movements), Bach-Edmundson; "The Passing of Summer," Matthews; Chorale Improvisation, "Lord Jesus Christ, Be Present Now," Karg-Elert; "Symphonie de L'Agneau Mystique" ("Nombres"), de Maleingreau; "A Fancy," Harris; "Clair de Lune," Debussy; Magic Fire Scene and "Ride of the Valkyries" (from "Die Walküre"), Wagner.

**Ruth Barrett Arno, Boston, Mass.**—For her recital Aug. 15 at The Mother Church, The First Church of Christ, Scientist, Mrs. Arno selected the following program: Toccata, Buxtehude; Arioso, Pasquet; Three Chorale Preludes, Brahms; Postlude, Vierne; "St. Columba," Irish melody arranged by Stanford; Toccata and Fugue in D minor, Bach.

Mrs. Arno's program Aug. 8 included: Minuetto in D major, Mozart; Sketch in D flat, Schumann; "Romance," Lalo; Chorale in A minor, Franck.

These recitals were broadcast by station WVOM, Brookline, Mass.

**Fred T. Tulan, Stockton, Cal.**—Mr. Tulan, associate organist (on leave of absence) of St. Mary's Catholic Church, resumed his series of Saturday afternoon recitals originating from radio stations KGDM and KGDM-FM of the Columbia Broadcasting System, Aug. 14. The Möller organ in the Peffer studios was used. The program was as follows: "Jesu, Joy of Man's Desiring," Bach-Brandon; Arietta, Parker; Elegy, Gullmant; Adagio from First Sonata, Mendelssohn; "Eclogue," Parker; Melodie, Rheinberger; "Prayer," Gullmant; "Evening Rest," Peeters; Communion on a Gregorian Theme, Purvis; Toccata, Festal Time, Kenneth Walton.

**T. Curtis Mayo, A.A.G.O., Raleigh, N. C.**—Mr. Mayo gave a recital July 29 at the State Teachers' College, Montgomery, Ala., in the summer lyceum series. His program was as follows: Trumpet Tune and Air, Purcell; "Le Tambourin," Rameau; Prelude and Fugue in B minor, Bach; "Ave Maria," Bach-Gounod; Toc-

cata in F major, Bach; "Ave Maria," Schubert; Chorale Improvisations, "Who Knows How Near My End Will Be," "O God, Thou Good God" and "Now Thank We All Our God," Karg-Elert; Toccata on "O Sons and Daughters," Farnam; "Swing Low, Sweet Chariot," arranged by Diton; Allegro Vivace from Symphony No. 2, Vierne.

**George N. Tucker, Wilkinsburg, Pa.**—Mr. Tucker, organist and choirmaster of St. Stephen's Church, was heard in a recital at the State Teachers' College in Slippery Rock, Pa., Aug. 23, playing these compositions: Toccata and Fugue in D minor, Bach; "Romance sans Paroles," Bonnet; Pieces for a Musical Clock, Haydn; "The Swan," Saint-Saens; "Belgian Mother's Song," Benoit; "Elfin Dance," Edmundson; Trumpet Tune and Air, Clarke.

**Miriam Natilee Marston, Burlington, Vt.**—Miss Marston, organist of the University of Vermont, played the following numbers in a recital at Ira Allen Chapel Aug. 11: Toccata and Fugue in D minor, "Sheep May Safely Graze" and Chorale Preludes, "My Heart Is Filled with Longing," "Hark, a Voice Saith, All Are Mortal" and "Come, Saviour of the Gentiles," Bach; Air from "Water Music" Suite, Handel; Allegro from Symphony 6, Widor; Cantabile, Franck; Sketch in D flat, Schumann; "The Bells of St. Anne de Beaupré," Russell; "Romance sans Paroles," Bonnet; "Thou Art the Rock," Mulet.

**Henry Rosevear, F.C.C.O., Toronto, Ont.**—Mr. Rosevear, organist of Old St. Andrew's Church, gave the following program in a recital in the First Methodist Church, West Chicago, Ill., Aug. 22: Overture to the Occasional Oratorio, Handel; "Song without Words" ("Sonata Drammatica"), Caudlyn; "Carol" and "Fidels," Whitlock; Sketch in D flat, Schumann; Chorale Prelude on "Rhosymedre," Vaughan Williams; Chorale Prelude on "St. Flavian," Bingham; Toccata and Fugue in D minor, Bach.

**Douglas L. Rafter, A.A.G.O., Manchester, N. H.**—Mr. Rafter was the recitalist at the Portland, Maine, City Hall Auditorium the week of Aug. 10. Among his offerings were these:

Aug. 11—"Fireworks Music," Handel; Rondeau, "Les Fiftres," d'Andrieu; Toccata and Fugue in D minor, Bach; Meditation, Sturges; "The Bells of St. Anne de Beaupré," Russell; Intermezzo, Callaerts; "Harmonies du Soir," Karg-Elert; "Hymn of Glory," Yon.

Aug. 12—"Marche Religieuse," Guilmant; "Sheep May Safely Graze" and Fugue in E flat ("St. Anne's"), Bach; "Carillon," DeLamarter; Toccata on "O Filii et Filiae," Farnam; "In Quiet Joy," Dupré; "Ronde Française," Boellmann; Cantilene, McKinley; "Variations de Concert," Bonnet.

**Robert E. Scoggin, Lubbock, Tex.**—For a recital at St. John's Methodist Church Sunday evening, Sept. 12, Mr. Scoggin chose these selections: Trumpet Tune, Purcell; Prelude and Fugue in C major, Bach; "Jesu, Joy of Man's Desiring," Bach; Arioso in A, Bach; Largo, Handel; "Ave Maria," Schubert; "The Lost Chord," Sullivan; "The Rosary," Nevin; "Harmonies of Florence," Bingham; "Clair de Lune," Debussy; Toccata on "St. Anne," Diggle.

**Donald S. Johnson, Huntingdon, Pa.**—Professor Johnson, organist of Juniata College, will present the following program Oct. 17 at his fifth recital for the college and will be assisted by Professor Jack Brammer, violinist; Second Symphony, Widor; Suite in Olden Style, Zimbalist (Mr. Brammer and Mr. Johnson); "The Sun's Embracing," Karg-Elert; "The Musical Clocks," Haydn; "Distant Chimes," Snow; "Mr. Ben Johnson's Pleasure," Milford; Toccata, Andriessen.

**Arthur A. Griebing, Milwaukee, Wis.**—Mr. Griebing gave the dedicatory recital July 16 on a Wangerin organ in Bethel Orthodox Presbyterian Church, Oostburg, Wis. His program was as follows: "Crusaders' Hymn," Schmitz; "O Sacred Head," Bach; "Eventide," Parry; Prelude to "The Blessed Damozel," Debussy; "Interludium," Blacklock; "Fireworks Music," Handel; Chorale Prelude on "Croft's 136th," Parry.

**Mary Vicia Dillon, Murfreesboro, Tenn.**—Miss Dillon gave a recital at the First Baptist Church Aug. 1, playing these numbers: "O Sacred Head, Once Wounded," Bach-Schreiner; Bell Symphony, Purcell; Adagio from First Sonata, Mendelssohn; "Adoration," Borowski; "Jagged Peaks in the Starlight," "Wind in the Pine Trees" and "Canyon Walls," Clokey; "The Heavens Declare the Glory of God," Marcello-Dubois.

**John T. Erickson, Mus.D., A.A.G.O., New York City**—Dr. Erickson gave a dedicatory recital Aug. 19 at Emmanuel Congregational Church, New Haven, Conn., playing: Pontifical March, Bourget; "All Glory Be to God," Bach-Biggs; "How Brightly Shines the Morning Star," Otto Olsson; "To the Rising Sun," Torjussen; Pastorale, Hägg; Mountain

Sketches, Clokey; Bourree and Musette, Chenoweth; Noel with Variations and "Gavotte Moderne," Bedell; "Finlandia," Sibelius; "Romance sans Paroles," Bonnet; "Thanksgiving," from Pastoral Suite, Demarest.

**Charles H. Demorest, A.A.G.O., Chicago**  
—Mr. Demorest gave the following program preceding a lecture at First Church of Christ, Scientist, Evanston, Sept. 14: Prelude and Fugue in E minor, Bach; "Sheep May Safely Graze," Bach; Scherzo from Fourth Symphony, Widor; "Rhosymedre," Vaughan Williams; "The Little Shepherd," Debussy; "The Sandman," Brahms; "Song of Hope," Demorest.

**George W. Hauck, Harrisburg, Pa.**—In a recital Sunday evening, Sept. 12, at Emmanuel Presbyterian Church Mr. Hauck played these compositions: Prelude in E minor, Bach; Prelude and Fugue in F, Steane; Three Interludes, Steane; "Prayer," Dunham; Communion in E, Dicks; "Evening Hymn," W. J. Marsh; "Contemplation," Nearing; Finale in A, Cuthbert Harris; "Vexilla Regis," Whiting.

**Ruth Pilger Andrews, Madison, Wis.**—Mrs. Andrews, organist of Luther Memorial Church, played the following compositions in recent Sunday morning fifteen-minute recitals: "Solemn Mass," Couperin; "All Glory Be to God on High," "In Thee Is Gladness," "Have Mercy upon Us, O Lord God," Triple Fugue in E flat, Prelude and Fugue in E minor and Fugue in G minor (the "Little"), Bach; "Awake, My Soul" (Finnish melody), Krohn; "Praeludium" and "Intermezzo," Kuula; "Come, Gracious Spirit," Thiman; Andante Sostenuto, "Gothic Symphony," and Allegro and Adagio, Sixth Symphony, Widor; Andantino, "Clair de Lune," "Requiem Aeternam" and "Carillon de Westminster," Vierne.

**Raymond H. Herbek, A.A.G.O., Petersburg, Va.**—At a recital at the West End Baptist Church Sept. 13 Mr. Herbek played: Prelude, Fugue and Chaconne in C major, Buxtehude; "Ave Maris Stella," Dupré; "Ich ruf zu Dir, Herr Jesu Christ," Bach; Chorale in A minor, Franck; Prelude on an Old Folktune ("The Fair Hills of Eire, O"), Mrs. H. H. A. Beach; Sonata in Miniature, Raymond H. Herbek.

**Robert H. Roth, Somerset, Pa.**—Mr. Roth, a junior at Franklin and Marshall College, was heard in a guest recital at St. Paul's Evangelical and Reformed Church, of which his father is pastor and his mother choir director, on the evening of Sept. 12. His program consisted of these numbers: Allegro from Sixth Symphony, Widor; Chorale Prelude, "Good News from Heaven," Pachelbel; Chaconne in G minor, Couperin; Chorale Prelude, "Awake! A Voice Is Calling," Bach; Toccata in F major, Bach; "Sonata da Chiesa," Andriessen; "May Night," Palmgren; Canon in B minor, Schumann; "Le Jardin Suspendu," Alain; "Litanies," Alain.

**Doris McCaffrey, Dubuque, Iowa**—Miss McCaffrey, choral director at the Jefferson Junior High School of Dubuque, gave a recital in August at Lutkin Hall, Northwestern University, where she received a master's degree in musical education. Her numbers included: Fantasia and

Fugue in G minor, Bach; Aria, Peeters; "Thou Art the Rock," Mulet.

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Dr. ALEXIS MALTZEFF, director of music at the Russian Orthodox Church in Hartford, Conn., and composer of several anthems, has published two attractive new Christmas carols: "Russian Carol," for mixed chorus, a cappella, and "Sleep, My Jesus," for soprano, alto, tenor and bass, with soprano solo. Both have words by Theresa Maltzeff, wife of Dr. Maltzeff. They are published by Harold Flammer of New York. Among Dr. Maltzeff's other anthems are: "To Thee We Sing," "I Sought the Lord," "To Thee, O Lord, Do I Lift Up My Soul," "Spring Is Nigh," "Nunc Dimittis" and "Two Sentences," the latter being listed in the H. W. Gray anthem quarterly as "very fine writing in Russian style."

Dr. Maltzeff was born in Viborg, Finland, and received his doctor of music degree from Petrograd Conservatory of Music. Upon graduation he was appointed professor of singing at the conservatory, besides becoming leading tenor of the Imperial Opera Company. He has also a

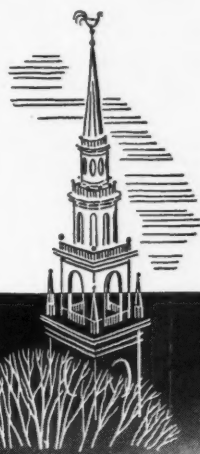
doctorate of medicine from Petrograd University. In combining both careers he believes a voice teacher should know the mechanics of the voice and has written his own text-book, "How to Develop a Beautiful Voice." He says "there are two kinds of music teachers—singing teachers, who merely teach their pupils how to sing a song, and voice teachers, who teach their pupils how to use their voices."

Last summer Dr. and Mrs. Maltzeff toured northern and eastern Europe, spending a week with Jan Sibelius in Finland. The Finnish composer appeared in good health and high spirits, according to Dr. Maltzeff, in spite of the fact that he and his family are living under the many restrictions which exist in Finland as a result of the war.

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**OCEAN GROVE CONFERENCE DIRECTED BY W. D. EDDOWES**

For several years Walter D. Eddowes, minister of music at the Ocean Grove Auditorium, has conducted a conference on sacred music for professional and semi-professional choir directors. This project has become a source of inspiration to an increasing number of church musicians. Many of those registered this year have been attending for several years. This year's conference opened July 19, continuing throughout the week. John Harms, F.A.G.O., lectured on choir organization and conducting and on disputed points in "Elijah." Josephine Rockett had two periods on "Junior Chorus." Iona Harms delivered daily lectures on vocal problems and technique. Dr. Hall Johnson gave several enlightening talks on spirituals. Ralph A. Harris gave two lectures on "Interpreting and Dramatizing the Psalms," one on boy voice training and one on "Music and Its Relation to Mathematics and Physics."

Each afternoon of the conference an organ recital was played by Josephine Eddowes, organist for the Ocean Grove Camp-meeting Association.

**JOHN HARMS CHORUS HAD BUSY SEASON IN NEW YORK**

During the 1947-48 season the John Harms Chorus of New York presented at St. Thomas' Church Handel's "Messiah," the Verdi "Requiem," Mendelssohn's "Elijah" and Rossini's "Stabat Mater." The "Stabat Mater" was given also from station WNYC, at the Church of Corpus Christi, New York, and at St. Paul's Episcopal Church in Englewood, N. J. With Alexander Schreiner at the organ, a performance of Bach's "St. Matthew Passion" was given in Town Hall.

Soloists presented by the chorus include Iona Harms, Pauline Pierce, Marie Powers, John Campbell, John Priebe, Donald Wheatcraft and the Metropolitan Singers—Thelma Altman, Josephine Antoine, Margaret Harshaw, Mary Henderson, Norman Cordon, Clifford Harvuot, Thomas Hayward, Felix Knight, Martial Singher, Brian Sullivan and Hugh Thompson.

tucket Congregational Church, Pawtucket, R. I. He will succeed Richard Klausli, who has gone to Michigan State College in Lansing. Mr. Monks is a former member of the choir of All Saints' Church in Worcester and is one of William Self's pupils. He has been at the Whitinsville Church one and a half years.

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FREDERICK MONKS has resigned as organist and choirmaster of the United Presbyterian Church and choirmaster of Trinity Episcopal Church in Whitinsville, Mass., and on Sept. 14 began his work as organist and choirmaster of the Paw-

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**MRS. WILMA LEAMON TO PLAY FOR MUSIC CLUB IN CHICAGO**

As an exchange program between the Music Study Club of Chicago and the Chicago Club of Women Organists, Wilma Leamon has been invited to contribute an organ program to the Music Study Club on Oct. 17. Mrs. Leamon will play the following program: First Sonata, Mendelssohn; "Song of the Chrysanthemum," Bonnet; "Psalm XIX," Marcello; "Benedictus," Reger; Prelude and Fugue in D major, Bach.

Mrs. Leamon, formerly a Cleveland organist, recently played on the new members' program of the Chicago Club of Women Organists. During the summer she played the daily and Sabbath services at Temple Shalom, Chicago.

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KLAUS SPEER



KLAUS SPEER, who will give a recital at the National Cathedral in Washington, D. C., Sunday, Nov. 7, and will play in several other cities on the same tour, is director of music at Lincoln Memorial University, Harrogate, Tenn., where he directs the *a cappella* choir and teaches organ, voice and piano.

Mr. Speer received his early musical training in Germany, being graduated from the Academy for Church and School Music in Berlin as a pupil of the famous organist and teacher Fritz Heitmann, whom he assisted and for whom he frequently substituted. He played many recitals in Europe before coming to this country in 1938. Mr. Speer taught and studied for two years at Westminster Choir College, Princeton, N. J., when Carl Weinrich was head of the organ department, and received his master's degree there.

After four and a half years in the army, in which he served as agent of the counter-intelligence corps overseas during the later part of the war, Mr. Speer took some work at the Pius X School for Liturgical Music in New York and then accepted his present position at Lincoln Memorial University. There he has been active in his work with the choir, which has sung in many churches and communities within a 250-mile radius of the school and which has become well known throughout the region for the outstanding character of its programs. As an organist he has played many recitals. Recently he has appeared in Knoxville, Tenn., Anniston, Ala., at Madison College, Harrisonburg, Va., at the Bach festival of Baylor University in Waco, Tex., and at the Minot State Teachers' College in North Dakota, where he was guest professor of organ and piano during the summer term.

Mr. Speer expects, in addition to the Eastern tour in the fall, to play a number of engagements in the Middle West and West toward the end of the season.

LUDWIG ALTMAN'S COURSES in organ literature have proved so successful during the last two semesters that the music department of the University of California has asked him to continue the course on "The Organ and Its Literature" in Berkeley's First Baptist Church. An entirely new course will be prepared for the university extension program. At Temple Emanu-El Mr. Altman will give fifteen lecture-recitals on Monday evenings on "The Keyboard Music of Bach and His Time." This will take in the organ as well as the piano music of the period.

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**OLEY SPEAKS, COMPOSER,**  
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Oley Speaks, who composed many numbers for church service use, as well as such popular works as "Sylvia" and "On the Road to Mandalay," died in a New York hospital Aug. 27 at the age of 72 years.

Mr. Speaks began his career in a clerical job in a railroad office in Columbus, Ohio. He was born in Canal Winchester, Ohio, and went to New York to study music. Before he became known as a composer he was a baritone soloist. For five years he sang at St. Thomas' Episcopal Church in Fifth Avenue and for four years was baritone soloist at the Church of the Divine Paternity. During this period he also made many concert appearances throughout the country.

Mr. Speaks was not married. He was an uncle of Margaret Speaks, radio and concert singer.

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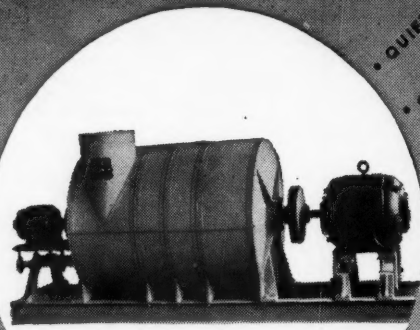
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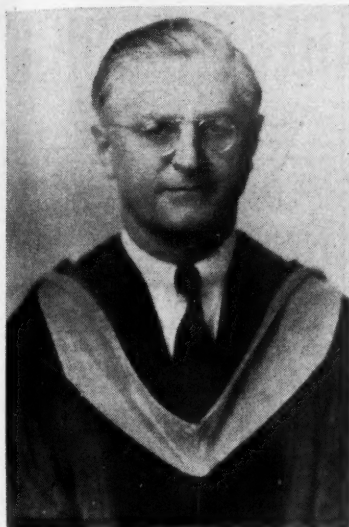
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OLIVER HERBERT, Mus.D., this fall begins his fifth year at the First Church in Albany, Dutch Reformed, and the season will be marked by the dedication of the new four-manual Austin organ, the specifications of which were published in the January, 1947, issue of THE DIAPASON.

Prior to going to the Albany church in February, 1944, Dr. Herbert maintained a teaching studio in New York City and was organist and choirmaster of the Old Bergen Church, Jersey City, and director of the Old Bergen School of Music, during the period from May, 1925, to February, 1944. He studied at the Toronto Conservatory of Music in Canada, his teachers being Clifford Higgin and Dr. Healey Willan, and the A.T.C.M. degree was conferred on him. Then he studied at Union Theological Seminary under Dr. Clarence Dickinson and attended summer courses at the Chicago Musical College, the Juilliard School of Music, the Christiansen Choir School and the Westminster Choir College. He was awarded the doctor of music degree by John Marshall College in 1942.

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MARGUERITE HAYEY, organist and choir director of the Church of the Epiphany in New York City for the last nine years, has been given a leave of absence to study composition with Dr. Leo Sowerby this year in Chicago.

Miss Hayey has a paid choir of seventeen men and women, besides a junior choir. She gives individual piano lessons to members of the latter, does free lance coaching and recently has had two compositions accepted by G. Schirmer.

**W. LAURENCE COOK RETIRES;  
HOPPER TAKES HIS PLACE**

W. Laurence Cook, A.A.G.O., who has been in Louisville for the last twenty-nine years as organist of Calvary Episcopal Church, the First Lutheran Church, the Highland Presbyterian Church and Temple B'rith Shalom, and as head of the organ department of the University of Louisville music school, retired Aug. 31, to live in a suburb of Boston, Mass., his old home. His place will be taken by Francis Hopper, a graduate of Ann Arbor and Union Theological Seminary and a pupil of Ernest White.

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 Executive Secretary and Chairman Hymn Festival Committee—Reginald L. McAll, 2268 Sedgwick Avenue, New York 53, N. Y.

Our president, the Rev. Deane Edwards, was appointed to attend the meeting of the World Council of Churches at Amsterdam, which opened Aug. 22. He returned to New York Sept. 21 after an eventful and rewarding experience. It is worth recording that churches all over the world were asked to have their chimes played every hour throughout the opening day and in thousands of American churches this was done. As a rule well-known hymn-tunes were used. "Kremsler" and "Amsterdam" were often employed.

Dr. Lindsay Longacre presided at the September meeting of our executive committee, at which seventeen new members were elected. He is chairman of the Isaac Watts bicentennial committee and he brought reports of the intense interest aroused in this event. Numerous requests for materials have been received from readers of last month's DIAPASON.

In view of several queries about anthems suitable for a commemorative service we have assembled a brief list of anthems employing the texts of Watts' hymns, including both original compositions and others based on tunes associated with the hymns. This list should be of value to church musicians, for few of the friends we consulted had any numbers to recommend for this purpose.

A few comments on the anthems selected may be helpful. We included twenty settings of thirteen of Watts' hymns. Most of them are useful at any time in the church year. There are two lovely settings for "Hush, My Dear, Lie Still" and also for "Christ Hath a Garden," which is not so well known. Dr. Dickinson has charmingly mated "The Lord My Shepherd Is" to a tune by Robbins Battell—one of his well-known series of antiphons using Scripture readings. The list will be in the hands of Hymn Society members shortly. There is not space to reproduce it in this column, but a copy will be sent to all readers who forward a stamped addressed envelope to the writer.

The fourteenth paper of the society, "Latin Hymns of the Middle Ages," was issued late in September. Its author, Dr. Ruth Ellis Messenger, is an authority in this field. She has contributed two other papers, "The Praise of the Virgin in Early Latin Hymns" and "Christian Hymns of the First Three Centuries," of which the former is still in print. These papers may be obtained for 15 cents apiece. We would again mention Papers XI (Christian patriotic hymns), XII (Luther) and XIII (Watts).

Chapters of the A.G.O. are invited to correspond concerning later hymnic events in their program for the season. All deans and regents will receive a reminder of the Watts celebration, but there are other activities—congregational hymn demonstrations or rehearsals, tune clinics with evaluation of new hymnals, hymn festivals, etc., which should prove profitable. Churches are also designating a person to become a member of this society, thus receiving regularly all the materials we issue. We would welcome inquiries, comments and questions on hymnic matters, or an affiliation with the Hymn Society.  
 REGINALD L. McALL.

**CHORAL SERVICES AND ORGAN RECITALS IN LOUISVILLE**

St. Andrew's Church, Louisville, Ky., will present a series of musical services and organ recitals beginning in November and running through May, 1949. Robert F. Crone, organist and choirmaster, will conduct five liturgical services, using both the senior adult choir and the junior children's choir. Two additional programs will consist of organ recitals. Dates of the series are as follows:

Nov. 7, 4 p.m.—Choral litany and Mozart Requiem in D minor, with chorus, soli, strings and organ.

Nov. 28, 4 p.m.—Choral evensong and excerpts from "The Elijah," by Mendelssohn, with chorus and organ.

Dec. 26, 4 p.m.—Choral evensong and parts I and II of Bach's Christmas Oratorio, with chorus, soli, strings and organ.

Jan. 30, 4 p.m.—Recital by Dr. Carl Weinrich.

March 6, 4 p.m.—Choral evensong and motets by Gabrieli, Telemann and Almand, with chorus, brass and organ.

April 3, 7:30 p.m.—"The Passion according to St. Matthew," Bach, with chorus, children's chorus, soli and organ.

May 1, 4 p.m.—Recital by Robert F. Crone.

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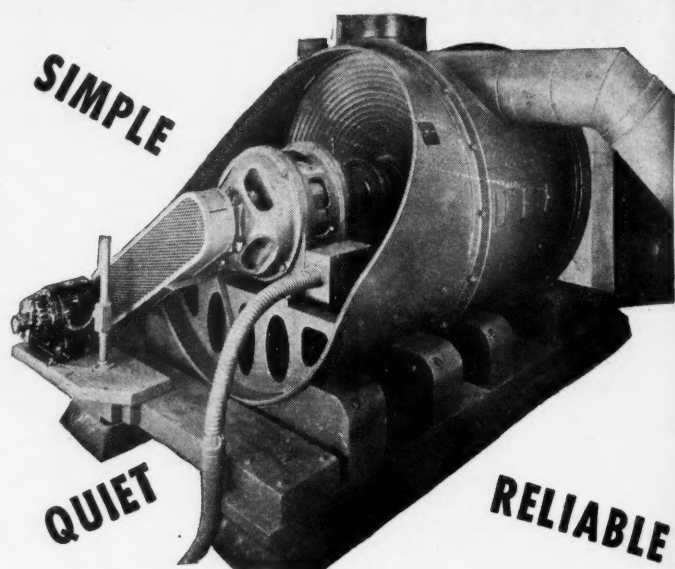
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